

Femme Fatales

Winter 1994

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TRACY SCOGGINS
TERI HATCHER
BROOKE SHIELDS
RHONDA SHEAR'S
"UP ALL NIGHT"

LYDIE DENIER

Monster Love! Tarzan's
Jane Heats Up Horror
With Erotic Thrillers

Volume 2 Number 3



PLUS SARA
SUZANNE BROWN

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WINTER 1994

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NUCLEAR OVER "NICE"

During the last 20 years, I have had the privilege of being personal manager to 20 successful artists who make their livings as actors and entertainers. During this period of time, I have had the pleasure of reading many nice and wonderful things which have been written about my clients. Occasionally, I have also had the displeasure to read a fair share of criticism. It goes with the territory.

I have never responded publicly to such criticism and have advised my clients, even when the criticism seemed unfair or unjust, not to take it personally and for them not to respond, either. If an artist has the talent, character and fortitude to survive this most difficult introspective business, then be or she most likely will come out on top.

This time, I now choose to respond. I am personally offended by Michael Zand and Chuck McCollem's totally insane and scathing personal attack in *Femme Fatales* (2/1). Their allegations were laughable, outrageous and completely without foundation and merit. Not only were they scurrilously false, rude and libelous, but the very notion of two disgruntled, neophyte associate producers (Zand and McCollem) defending such an undefensible piece of rubbish, *PLAY NICE*—arguably one of the worst feature films of the twentieth century—has to rank right up there with associate producer Michael Zand's ludicrously inept and over the top acting performance, on the same movie) as "Crack," the sidekick to Robey's co-star, Ed Rosa.

I will not dignify the stupidity of their vituperate attack on Robey, other than to say that all one has to do is rent a video. One discovers a very poorly directed exploitation film with no style or grace. One further discovers a host of very good actors, including the beautiful and talented Ms. Robey, all toiling valiantly in a hopeless strug-

gle from scene to scene, a doomed attempt to survive a night—and sadly constructed poor celluloid metaphors which serve only to bridge a couple of gratuitous, semi-nude and not even sexy love scenes. And then, of course, there are even more disgusting murder scenes, all featuring the neo-breast, slash-and-gore filmmaking style of first-time director Terri Tress, who probably set the feminist movement back in Hollywood a hundred years.

Robey, her brother and sister actors, the below-the-line technicians and the gentleman producer, Luigi Cinquiani, deserved much better. The manager did, too. I recommended to Robey that she do this film.

Rodney Sheldon
Beverly Hills, CA

BETSY RUSSELL

I greatly enjoyed your piece on Betsy Russell, but was surprised to see no mention of her supernatural outing entitled *MILLENNIUM COUNTDOWN* (now titled *CAMP FEAR*). The movie also starred her husband, Vincent Van Patten, and Tiny Ron (ROCKETEER).

I was called in to shoot additional scenes after the fact in a sorority house, for which I cast Michelle Bauer, Suzanne Ager and Shannon Wiley (now famous as porn starlet Savannah). I also did a fight at the end of the show which featured a recreation of *Stonehenge*!

Since there was no nudity in the Russell-Patten love scene, I was asked to shoot some body doubles and quickly ran out back of the house and enlisted Michelle Bauer and our Art Director to stand in (or lay-in) for the stars!

It was one crazy day...and one crazy film! It featured earthquakes (naturally), a Loch Ness monster, a Druid giant and—of course!—the human sacrifice at *Stonehenge*!

Fred Olm Ray
Hollywood, CA



Former FF staffer, Robin Cherry, meets Carnosaur on *DINOSAUR ISLAND*

BIMBO BANISHMENT

Femme Fatales is a mix of superb pictures with interesting and informative articles. I particularly like the way it shows that the ladies, appearing in our favorite B-movies, are not just empty-headed bombos who can only strip-off—as many people would have us believe. They combine beauty with great intelligence.

I think the only fault I could find with your magazine is that it makes us realize, over here, just what we are missing. A lot of the movie-watches will never make it to these shores, and it's frustrating to know that there's some great movies we'll never get the chance to see.

The only other fault is that *Femme Fatales* only comes out quarterly.

Before closing, may I just ask if it would be possible to have an article/interview with Joan Severance, whom I think is well qualified to appear in your pages.

Long may you continue

Brian Bower
Lancs., England

(Thanks for the encouragement, Brian. As a result of popular demand, we're gearing-up for bi-monthly distribution. See you in two months.)

NEXT WEEK, ON "AMERICA'S MOST WANTED"

A friend of mine, Peter Spellos, showed me your magazine on the set of *DINOSAUR ISLAND*. You have pictures of women fighting the forces of evil. I know about evil and not just because I was the night janitor at Rush Limbaugh's office. I lived next door to a maniac who attacked pretty girls. This guy, Jim Wysocki, made two movies about what happened. People say they were just movies, but they were based on fact. You go see *SORORITY HOUSE MASSACRE II* and *HARD TO DIE* and then believe what you want. I'll tell you this—there are domestic creatures living inside many people.

You take a closer look next time you watch the Mental Williams show.

I know plenty about girls and ghouls. You seem to have both in your magazine. I could answer letters from your readers if they have problems with monsters, neighbors from beyond the grave, blind dates, even janitorial questions. I used to clean offices at the New York Post, so I know about weird happenings.

Well, if you be needing 'anythin', I'll be waitin'.

Orville Kotchum
My House, CA

(Mr. Kotchum declined revealing that he portrayed himself in both the aforementioned Wysocki films. His future with this magazine depends on the reaction of our readers. Send your letters to "Ask Orville," c/o FF.)

FAN CLUBS

Did you know our West Coast correspondent hosts a radio show? And did you know that Brinke Stevens is available as a model kit? For the latest developments in her career, check out Stevens' fan club. Send a \$5.00, or \$10 for an autographed color photo and newsletter. 8033 Sunset Blvd., Suite 556, Hollywood, CA 90046.

TRACY SCOGGINS

SEDUCTRESS, DEMONIC TOY TERMINATOR,
SUPERMAN'S SPELLBINDER

**AS LOIS AND CLARK'S "CAT," SCOGGINS PURRS ON THE
PULCHRITUDE IN PRIME TIME.**

BY DAN SCAPPEROTTI



According to critics, Sharon Stone's erotic thrillers have one thing in common: nothing changes but the wardrobe (even more rapidly written-in-Stone, clothes are optional). While Tracy Scoggins' sex appeal is equally incontestable, give her points for flexibility. She made her movie debut in *TOY SOLDIERS*, a 1983 shoot-'em-up, one decade later, after on-screen altercations with lusty suitors and genetically scrambled mutant mongrels, she was blowing away G. I. Jones from hell in *DOLLMAN VS. DEMONIC TOYS*.

Once cast as an incorruptible good girl in a couple of Aaron Spelling soaps, Scoggins is currently purring-on the pulchritude in prime time. As Lois Lane's rival in *LOIS AND CLARK*, her tempestuous demeanor challenges the Man of Steel's chastity.

Born and raised in Texas, the dark-haired beauty packed for New York to study drama. Scoggins, however, left her acting ambitions on the back burner when modeling proved prosperous. Finding herself in demand, she approved a year-long assignment in Europe.

"I always did a lot of swimsuits and body-oriented fashions," said Scoggins, "magazines, print and catalogs. I don't know how well known it is, but a catalog work is a great part of

a model's income. The glory things are the magazine layouts, the editorial, but the bread and butter is the catalogues. No one mentions that because it isn't very glamorous."

She eventually garnered work in TV commercials, and progressed from "doing somersaults" to tackling small speaking parts. "I've always been athletic, and working out is definitely part of my life," explained Scoggins. "It's more a part of my fun-ity than my vanity."

Moving to Los Angeles, she landed her initial acting role in *TWIRL*, a made-for-TV film involving the repercussions of parental pressure in a baton-twirling competition. Scoggins later played significant roles in two TV series, *RENEGADES* (1983) and *HAWAIIAN HEAT* (1984). She also

Scoggins, *LOIS AND CLARK*'s "Cat," describes her character as "such a ball. It's like getting to express everything nice people are expected to suppress."



Scopigno had a bad shooting day. Her budget **ALIEN INTRUDER** in the 1980s role (next), she manifests herself as a pin-up fantasy (left). "At the end," laughs Scopigno, "you find out she is just an asshole."



Scoggin launched her career as a model: "I always did a lot of swimwear and body-oriented fashions. I've always been athletic, and working out is definitely part of my life. It's more a part of my family than my vanity."

made a memorable guest appearance in an episode of **MIKE HAMMER**: "Oh, that was a great role. In fact, that was an early role for me when I came out to California. I played French twins who were terrorists. I had so much fun with that role—it was really creative for me—because I made one right-handed and one left-handed. I made one more self-conscious about a scar she had. Bob Singer, the director of that **MIKE HAMMER** episode, is now the executive producer on **LOIS AND CLARK**."

Less enjoyable was her role in **TOY SOLDIERS**, shot in the sweltering Mexican jungles during a six-week production schedule. "It was so humid and there were bugs all over the place," recalled Scoggin. "It was just awful. It starred Tim Robbins, Jason Miller and Cleavon Little. I

played a college student, who, along with some other college students, is taken hostage by some guerrillas. I'm the one who gets the rest of the girls out of there. Although it wasn't an exploitation film, I must admit my shorts were very short."

"They put us up in a nice hotel in Acapulco, but then we'd schlep for an hour into the jungle and you could have been a thousand miles

away from Acapulco because you had none of the amenities. I'm really an enormous water drinker. I drink two or three big bottles of Evian a day, and they didn't have water for us—just this strawberry punch with sugar in it. So I was going crazy."

After appearances on **THE FALL GUY**, **REMINGTON STEELE** and **T.J. HOOKER**, Scoggin was cast as Monica Colby in

THE COLBYS, and later reprised the role in **DYNASTY**. "I was the sweet sister of Joan Caulfield, the loving daughter of Charlton Heston, the reliable niece of Barbara Stanwyck. I was just the opposite of the Joan Collins character."

After her departure from **DYNASTY**, Scoggin exorcised the "goody two-shoes" image when she played IN **DANGEROUS COMPANY** (1988). "This is an erotic thriller in which I'm a conniving woman married to a rich man," she recounted. "I decide to get rid of him and spend the money by myself. In the erotic thriller, I usually play the role of the other woman as opposed to the suffering wife. I'm the bad guy. I like it because I try to be nice in my real life, so it's fun to play something like that."

Scoggin was particularly productive in 1990, starring in no less

The Cat and the Canary: Will Scoggin seduce **LOIS AND CLARK**'s virtuous Man of Steel?





than five features. Cast with Michael Biehn and Patay Kinsit, the actress further polarized her TV image in **TIMEBOMB**. "I played a terrorist," smiled Scoggins. "There was this really cool Israeli director who wanted stark realism. So he had us train for five weeks with Israeli commandos. I learned how to take apart and put together Uzis. I was actually firing live ammo from an Uzi and an M-16. I completely got over any fear I had. Once you've fired live ammo, firing blanks on a set is baby stuff. It can still be dangerous, and I'm very cautious. I don't ever rely on anyone to look out for me; I look out for myself. I check the clip myself to make sure they're blanks. I check everything myself. I don't count on a prep person to look out for my safety. If I see another actor who's flaky, I check theirs too."

The same year's **WATCHERS II** was shot in Venice,

California. Scoggins' co-stars included Marc Singer and a mutt. "I played an animal behaviorist, basically an animal psychiatrist. I'm working with this golden retriever that's been genetically enhanced. He's just unbelievably smart. In the film, the dog and I are uncommonly bonded. But, in real life, the dog hated me. They had to put Alpo on my face for him to lick my cheek."

Reunited with Singer in **ULTIMATE DESIRES** (1991), Scoggins "portrayed a mild-mannered assistant district attorney who, because of her friendship with a lady of the night, finds her world expanding. I submerge myself into her world to find her killer. You see this woman go from a very timid, conservative young attorney to someone who gets a real taste for danger and sex. I've worked with

Marc Singer several times. We're real pals, and I really enjoy working with him."

Joining the Full Moon repertory, Scoggins was cast as Judith Gray, a tough cop who clashes with the **DEMONIC TOYS** (1991). "I play the part of a very strong woman," she noted.

Scoggins crossed from sexuality to terror when in the erotic thriller, **ULTIMATE DESIRES** (1991)



"I'm bulletproof there. Judith comes across as very vicious and vengeful, but I think her anger is justified. The love of her life was killed. It was fun for me because, for three years on **THE COLBYs** and **DYNASTY**, I played such a nice person that it was fun to go around shooting people for a change."

"I played basically the same character in the sequel, **DOLLMAN VS. DEMONIC TOYS** (1993). I really don't know why that movie was made, to tell you the truth." Her character was killed off halfway through the picture, prompting Scoggins to quip, "I won't be back in Part III unless I come back as a ghost or zombie."

Reflecting on her experience with low-budget filmmaking, Scoggins sheds any pretense of pomposity: "The shooting at Full Moon



"I don't have any real bad figure problems that I'm insecure about," reveals Scappino (right). As **LOIS AND CLARK's** Catherine "Cat" Grant (below), the actress peels into scene-stealing wardrobe.



Productions is very fast, but I enjoy that. I think that Charlie Band, the company's president who produces and directs, is very talented. He certainly has a stranglehold on that genre: DEMONIC TOYS was almost a month shooting. The second one was very little because they used footage from the previous DOLLMAN and DEMONIC TOYS films, and just added some new footage to fill out the story."

Renewing her ties with the science fiction genre, Scoggins portrayed the title role in ALIEN INTRUDER (1993). "I had a ball on that film," she laughed. "I play this alien who is just the epitome of evil. She is the Princess of Darkness. I lure these people into deep space and destroy them. I come to every man, and I know his weakness...and I appeal to that weakness and seduce him. It was really fun. Throughout the whole movie, the audience wonders why she is doing this. It's funny because, at the end, you find out that she is just an asshole. It's actually very witty."

"I have a love scene with Maxwell Caulfield, which was strange because for two years [on THE COLBYs] I had played his twin sister. Once you've established this relationship, of sort of brother and sister, it was really rather kinky and not all that unpleasant. There's a line at the end of the movie when Caulfield turns to me and asks, 'Why did you help me?' Why did you save my life? I look really philosophical and say, 'I don't know. I guess I just liked you best.' I guess she's just really out there!"

The film was shot in and around Los Angeles locations, including a slaughterhouse. "One of the space-ships was set up in the basement," said Scoggins. "It was so strange to see all this abandoned equipment around you that was used to kill the pigs and cut up the meat."

Early last year, Scoggins landed the role of LOIS

"Too many women sit back and hope something good will happen for them. That's bullshit. You have to make something good happen for yourself."



Scoggins as a Dirty Harriet in DOLLMAN VS. DEMONIC TOYS. Though uncertain why the movie was made, she savored the tough women role.

AND CLARK's Catherine "Cat" Grant, the Daily Planet's bitch goddess/gossip columnist. Developing an antiheroine who is more extroverted and less predictable than her peers (donning a bikini, during off-ice hours, to beat a heat wave), Scoggins has earned positive reviews. "It's such a fun character," she howled. "Cat's such a ball. It's like getting to express everything that nice people are expected to suppress. I have to say that I'm really enjoying this sarcastic role I'm playing now. It's very therapeutic."

"I was sent the script and I went in and got the role last spring. They do the pilots in the spring because, later in May, the networks decide what to give the thumbs up and the thumbs down. We've gone back into production. Initially, we were signed on for 13 episodes and my original deal was ten out of 13."

During one of those episodes, the indefatigable Cat manages to lure Clark Kent back to her apartment.

Wickedly smiling, she disappears into another room while promising to slip into something more comfortable. "To everyone's surprise, I came out in a baggy, gray sweatshirt," giggled Scoggins. "At my request, because I'm a runner, the shirt said Metropolis University Women's Track and Field. They've been great on the show. They really let me create this character, and let me have input into more things than just my line delivery. Bob Butler, who did the pilot and several episodes of LOIS AND CLARK, has made me feel free to be me. Some directors try to rein me in too much."

She has accumulated theatrical experience, with THE SICILIAN BACHELOR serving as her latest stage credit. "I love theatre," Scoggins beamed. "I've done theatre in school and New York, but this is the first theatre I've done in California. I play this woman who you think is very continental, very Northern Italian. But at the end of

the show, it turns out that I'm just this tramp from Sicily. It was supposed to run for six weeks and it ran for six months. It was such a good group to work with every night, we would try to make it special and do something slightly different. It was the longest run I've ever done in theatre."

Previously engaged to perform in theatrical productions of THE ROSE TATTOO and CAT ON A HOT TIN ROOF, Scoggins is especially fond of writer Tennessee Williams: "I love him. He wrote his woman characters so strong that I think, for me, it is easier to play such a specific character than one that is kind of vague."

Scoggins, echoing a rip-rapand routinely expressed by actresses, grieved that women are denied substantive scripts: "I think roles for women are improving in films, but I don't want to just sit back and hope for them to improve. I want to create better parts. I think that too many women have a very passive attitude. They sit back and hope something good will happen for them. I think that's bullshit. I think you have to make something good happen for yourself. Unfortunately, people construe that as a male attitude. I don't see it that way. I want to just disregard gender, and just see that as the attitude of an achiever."

Making good on her claim, Scoggins hopes to remedy the problem by developing her own characters. She is currently occupied with journalism classes. "I like to write," explained Scoggins, "and I have a lot of ideas and I want them to become something. I'm talking about screenplays. Naturally, I'm going to create a story with a strong female lead. Even if I'm not going to play it, I still admire those parts. Probably these things, that I'm most interested in, have a certain physical aspect."

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Teri Hatcher

Superwoman

FORMERLY THE SUPPORT FOR HOLLYWOOD HUNKS, HATCHER NOW STEALS SCENES FROM THE MAN OF STEEL.

BY M. A. JOSHUA

The buzz on the LOIS AND CLARK set: the big "S" emblazoned on TV ads, and the big guy's leotard, doesn't exclusively allude to Superman. "The 'S,'" winked one passerby, "is shorthand for Teri Hatcher...*Sultry*, Super-sultry."

Although she has injected a sensuality and feminist sophistication into her screen characters, Hatcher's breasts—only partially visible in some alluring costumes—have turned into a "focal point." When Kevin Kline addresses her in SOAPDISH with a comment regarding her "wonderful smile," Hatcher snaps back with, "Really? People usually compliment me on my tits." Even more recently, the premise of a SEINFELD episode was tailored around Hatcher's mammaries: "Jerry [Seinfeld] was trying to figure out if my character's breasts were real or fake," grinned the actress. Her collision in a sauna, with an equally curious Julia Louis-Dreyfus, finally uncovers the truth. "It would probably be a lot funnier," deadpanned Hatcher as she recounted the infamous episode, "if I reenacted it."

Whether dressed in an Ann Taylor business suit or



While one critic, "Compared to Ms. Hatcher, who could stop traffic in her conservative Lois Lane outfit, the Swedish Blinn Team is only a distraction."

Victoria's Secret lingerie, Hatcher's challenging presence has rescued some less-than-memorable movies (TANGO AND CASH, BRAIN SMASHER-A LOVE STORY) from critical chaos. She also earned accolades for her performance in Norman Lear's short-lived adult sitcom, SUNDAY DINNER. So why did this acclaimed actress shift into LOIS AND CLARK? True, she's top-billed on the series, but past Lois Lanes have compromised their feisty reporter image to perpetually shriek for Superman's rescue. "Before I read the pilot script, I thought this was not something I could do because of the stereotype attached to

it," explained Hatcher. "But when I read it, I found it extremely challenging for me because I get to explore all kinds of emotions. I get to go from being mad, to exposing every vulnerability, on a dime. There's just not that much written for women, but this was one of the few scripts where the character was full and smart and funny and vulnerable... and sexy and even goofy. To have all that in one character, as opposed to her just being sexy, was great!"

While Hatcher had seen the Superman movies featuring Margot Kidder in the repurrier's role, she never really caught up with the TV series (1953-1957) with

Neel Noid as TV's earlier incarnation of Lois Lane. "When I got the role," she related, "I didn't make a big effort to research what the other Lois Lanes did, or who they were, because I really felt like what's important about this is me bringing what I think she needs to be. She's a lot more independent and spunkier compared to the movies, but I don't really think they can be compared."

Even before its first episode was broadcast, LOIS AND CLARK was heralded as a "MOONLIGHTING for the '90s," restraining the "special effects" hype to stress fencing between the leads. "I love comedy so much along with that romantic bent," smiled Hatcher. "The timing was very apparent in the writing, and I just felt like I had to do it from the first time I read it."

Hatcher's homework included a 1940 film, considered the best of Howard Hawks' comedies, that similarly camouflaged a battle-brother between the sexes as a newswoman. "HIS GIRL FRIDAY is a perfect comparison for what I would like to be able to pull off at my best in this job," she said. "If I did any studying, it was with older films like HIS GIRL FRIDAY, as opposed to any of the SUPER-



She formerly performed as a sidekick to leading men (Shirley Maese, Andrew Dice Clay, etc.) But, as TV's Lois Lane, the top-billed Hatcher is sassy and independent.

"I don't think the show is going to have that kiss of death thing that happened on MOONLIGHTING, because there's this other character—Superman."

MAN films

Dean Cain, former football linebacker and BEVERLY HILLS 90210 heartthrob, plays the dual role of Clark Kent and the Man of Steel. "I can't say enough great things about him," enthused Hatcher. "He's really there for you all the time. Dean and I have had on-screen chemistry from the first day we started working together. It has nothing to do with being good actors or bad actors, it just sort of happens."

David Jacobs, the show's executive producer, observed, "The great thing about the series is that it's a triangle. The triangle is Lois, Superman and Clark. That's funny and it's wonderful. That's the most attractive thing about it, much more attractive than any of the effects although they're necessary to demonstrate there are two sides to this coin."

Will Lois and Clark finally consummate their on-screen relationship? "It's not that I wouldn't want it to happen and I think it's a goal," replied Hatcher, "but that decision is better left up to the producers. The great thing we have on our side is that when they eventually do get together, I don't think it will have the kiss of death thing that happened on MOONLIGHTING and CHEERS because there's this other character, Superman. Lois is someone who has sort of shut the emotional life of herself off, in order to work, and that's her number one priority. But she's falling in love with certain qualities about Superman which I don't think exclude her from falling in love with certain qualities about Clark. I think it's go-

ing to start off more as a bonding friendship that's going to develop between her and Clark. I don't know where the relationship with Superman is going, maybe up in the clouds."

But Hatcher admits an initial reluctance to cruising into the clouds, even as Superman's preferred passenger. "I didn't really think about flying that much," she gently groaned. "I thought, prior to shooting, that it would be great fun. I'm very athletic, so why shouldn't it be great? But they put you on these miserable harnesses and you have to wear them for six hours and get bruises all over your body." Hatcher, however, eventually acclimated herself to the more physical demands of the role. "In one shot, Dean flies me into the Daily Planet and we're hanging 30 feet in the air for about ten minutes, waiting for the cam-

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Hatcher and Dean Cain as LOIS AND CLARK: "I don't know where the relationship with Superman is going."



Interview with a Vamp-

LYDIE DENIER

**SHE'S PLAYED A SUCCUBUS, SEDUCTRESS, AND VICTIM...BUT
DENIER IS NO SECOND BANANA TO TV'S TARZAN.**

BY GARY GARFINKEL



Denier with Wolf Larson's TARZAN. The actress plays willful biologist Jane on the television series, "a huge syndication hit in Europe."

Look up *femme fatale* in your dictionary, and there's a certain likelihood you may find a picture of Lydie Denier. Unlike Brigitte Bardot, the sex symbol of a generation ago, this French bombshell declines the naïve, "boy toy" facade of her predecessor. Often cast as the sexual predator, Denier projects an incendiary presence that drifts even into her less tempestuous roles, as Jane in TV's TARZAN, she embellishes the character with a tawdry appeal unique to the Valley Girl voyeurism that passes as family entertainment. As a player in erotic thrillers and horror films, Denier can turn a generic T&A scene into an impassioned power play. I visited the actress in her newly purchased San Fernando Valley condo, cushy lodgings reflecting a prospering career. Original movie posters, evoking the golden age of Hollywood from the '30s and '40s, adorn the walls. Seated in Denier's office, I became acquainted with Godzilla ("Lil' Godzy"), an inquisitive French lap dog who was insistent on leaping upon the desk to sniff out my tape recorder. But even if Godzy were trained to perform card tricks and wash my car, the cute pooch could hardly distract me from its master.

Discovered at age 14 by a photographer, Lydie Denier—born and raised in Brittany, France—eventually became a well-paid, globetrotting fashion model. After spending some time in Kenya and Italy, she returned to France and enrolled in acting classes. Hoping to parlay her cover girl beauty into a film career, Denier arrived in Hollywood with no contacts and no command of the English language. Nevertheless, she found work in music videos for John Denver and Ronnie Milsap, in addition to earning non-speaking roles in numerous commercials. These gigs paid the rent and prompted Denier to develop her skills at English.

Spotting the ingenue in one of her commercials, Gary Bussey decided Denier was qualified to play his girlfriend in BULLET PROOF (1988). "The casting director called me about the



"European view nudity is a more relaxed way than Americans. My role in **RED SHOE DIARIES** required a steamy shower scene with another actress...As long as the other actress does not feel uncomfortable, then I will not feel uncomfortable."

"I am a big fan of movies from the '30s and '40s...If it were up to me, I would have done more of my nude scenes in sexy lingerie."

part, and I told her that my English was not very good," recalled Denier. "But Gary wanted me anyway, so I did the movie—had four scenes—and that's how it all started." She later played a small role in *MIDNIGHT CABARET*, a low-budget horror film, and joined Robert Patrick (*TERMINATOR 2*), Hal Holbrook and the late Ray Sharkey for *BEHIND ENEMY LINES*, a war movie shot in the Philippines. Then came *PARAMEDICS*, a low-brow farce that traditionally surfaces on Rhonda Shear's *UP ALL NIGHT* B-bonanza. "The script attracted me to the part," sighed Denier, who was cast as a French stewardess, "but something got lost in the translation to film. On the up side, it was a lot of fun to do. My co-stars, George Newbern [*FATHER OF THE BRIDE*] and Christopher McDonald [*THELMA AND LOUISE*],

were great."

Denier landed a starring role in a baroque, gory horror film titled *BLOOD RELATIONS*. She plays a fiancée who would later like to buy back the introduction to her betrothed's loved ones. It turns out the kin folk make the Addams family appear as domesticated as the Cleavers, not content to compete for an inheritance, the hood indulges in brain-snatching. In one scene, an unclothed Denier pockers up for Ray Walston, planting a heated kiss on the 75-year-old veteran actor. "Just before the kiss," recalled the actress, "Ray had a few lines to say but he forgot them. He looked at me and said, 'That's the first time I ever forgot my lines!'"

Playing the title role in *SATAN'S PRINCESS* (1993), Denier was cast as a bisexual succubus whose heavenly body disguised an alter ego from hell. Originally titled *THE MALEDICTION*, the film served as a comeback for producer-director Bert I. Gordon, a prolific B-film-maker during the '50s (*THE AMAZING COLOSSAL MAN*, *ATTACK OF THE PUPPET PEOPLE*, etc.). Gordon eschewed his usually cheesy optical effects for hefty helpings of sadism and Denier's bare skin. Nudity notwithstanding, the actress is hard-pressed to volunteer a genre film that she considers to be erotic: "Depending on the depth of the characters, I have seen a few romantic horror movies. For the most part, though, horror movies scare me—I usually have trouble sleeping after I see one."

While reluctant to discuss some of her past films, Denier was candid about her "ballerina role"—oppo-

Denier calls *INVASION OF PRIVACY* (left) her most erotic movie. *Ridicule* (below) refused to promote it.



sist Drew Barrymore and Kris Kristofferson—in **NO PLACE TO HIDE**. "I took ballet lessons for three weeks prior to the shoot, just so I could perform this two-minute dance routine," explained Denier. "Unfortunately, I got backed to death right in the middle of it."

"I had to fight to get this part. Originally, I was brought in to play the girlfriend of Drew Barrymore's sister, but I really wanted to play the hallerina who is supposed to be her sister. The producers didn't think it would work because of my accent. But I told them they did a Jean-Claude Van Damme movie where he has a brother who was an American, and it seemed fine. They agreed, and let me have the role. Incidentally, Drew was a sweet girl, very nice to work with."

Though Denier had only one scene in **WILD ORCHID II: TWO SHADES OF BLUE**, it was a scene-stealer; directed by Zalman King, the French actress performed a scintillating dance that makes the transition into striptease. "This was mostly improvised because it was supposed to

Posing for **FF**, Denier yielded to her
feline feline prowess (right).
Below: Sally as **SATAN'S PRINCESS**.





last only a short period of time," she recounted. "But Zalman wouldn't yell, 'Cut.' He just kept the camera rolling and rolling. Meanwhile, I'm thinking in my head, 'What can I do next, what can I do next?'" Denier's impromptu peeling obviously impressed King, who cast the beautiful brunette in his RED SHOE DIARIES series. In her episode, "Talk to Me, Baby," Denier and Richard Tyson spend almost the entire show's running time in a car. Naturally, there's several cutaways to erotic flashbacks and dream sequences. "I read the script for RED SHOE DIARIES, and immediately thought of Richard for the role," smiled Denier. "Zalman worked with him on TWO MOON JUNCTION and liked the idea. Next thing I know, the two of us are working together."

"Zalman is great with his actors and he works harder than anyone. But you have to get it, you have to understand what he wants; otherwise, he can be intimidating which results in some people not being able to work with him." The Showtime series has attracted huge numbers for the cable network. Probing fantasies that appeal to women, the show has drawn a predominantly female audience. One suspects that males tune in to watch the guest actresses disrobe. "They try

Arriving in Hollywood, Denier struck starlet poses (left). She was later cast as SATAN'S PRINCESS (below).





Denier and Richard Tyson in the "Talk to Me, Baby" episode of RED SHOE DIARIES. The set was closed to most of the crew

to make these scenes as comfortable for the actors as possible," advised Denier. "The set is closed to most of the crew, and the ones who are there have worked for Zalman many times before. That makes it easier for me."

No stranger to horror films, Denier appeared in *THE NIGHTSTALKER* and *RED BLOODED AMERICAN GIRL*, the latter a "contemporary vampire tale" starring Heather Thomas and Andrew Stevens. Her genre credits also include *MARDI GRAS FOR THE DEVIL*. The plot involves a New Orleans cop (Robert Davi) trying to apprehend a killer (Michael Ironside) who strikes only at Mardi Gras; it's later revealed that the butcher is a demon who indulges in human sacrifice. Denier, as the vulnerable eyewitness to her girlfriend's murder, finds herself on the monster's "Top 10" list of intended victims. The film conjures few pleasant memories for the actress. "This

was not a fun shoot," sniffed Denier. "I wasn't feeling up to it and, every day, I just wanted to finish my work and come home. I must say, though, that Michael Ironside is the best 'bad guy' around. He was a perfect devil."

Jennifer O'Neill played Denier's mother in the made-for-cable *INVASION OF PRIVACY*. Robbie Benson co-starred as a psychotic ex-con who stalks both women. "I was home in France when my agent called and said there was a good role for me," said Denier about her casting in *PRIVACY*. "But the filmmakers needed a commitment immediately. At that time, I was about to take a train to Switzerland for an annual horror movie festival, so I passed on the movie to stay in Europe. But my agent read all of my character's lines to me over the phone, and I was hooked. It was very good material and the movie turned out well."

"Jennifer and I became good friends, we still talk to

each other frequently. Robbie Benson was fine to work with but when it came time to promote the film, he wanted nothing to do with it. I think that our romantic scene together ended up being steamier than he thought it would be, and it may have created some problems for him."

Some racy footage, shot for *PRIVACY*, was cut from its USA-cable TV broadcast but restored in the unedited video release. "In the big picture," explained Denier, "I am for censorship of movies for the protection of children who have easy access to cable and videos. I do not think there are enough channels devoted to the younger audience on cable TV and, therefore, edited versions of movies are almost inevitable. I also agree with shooting and editing two different versions of a movie to reach two separate groups of viewers. This has been done on many of the movies which I have acted in, and it always comes out

better when the filmmaker edits the movie as compared to a network or cable company editing it. I must say that when I watched one of my movies recently on USA, I was upset at how much they edited out and how that affected both the story and my performance."

GUARDIAN ANGEL, her most recent release, pairs Denier and Cynthia Rothrock in a kickboxing chronicle. "Cynthia is tiny, but she's great in these movies," noted Denier, who performed all of her own stunts. "As a matter of fact, I'm now taking martial arts classes myself."

Denier is preparing to shoot her fourth season of *TARZAN*. Though no longer accessible in America, the show is broadcast in 47 countries and has turned Denier into a public figure. "We shoot *TARZAN* in Mexico, and I can say that this is one place I totally dislike," she commented. "I wish we could shoot in Hollywood... any studio in Hol-



IN WILD ORCHID'S "TWO SHADES OF BLUE," Denier mostly improvised her scorching dance scene. The director "kept the camera rolling and rolling."

lywood. I love working with the animals, though, and I wouldn't trade that for anything."

She's accumulated a profusion of TV credits, including stints on *BAYWATCH*, *CHINA BEACH*, and *THE GARRY SHANDLING SHOW*. Denier also played a recurring role as *GENERAL HOSPITAL*'s lingerie-clad spitfire. Her soap celebrity prompted some real life consequences: "I was at a beach party, minding my own business," she grined, "when all of a sudden this woman starts

yelling, 'You bitch, you bitch!' I turned around to see what the commotion was and—out of nowhere!—she comes flying at me and punches me right in the face. A bunch of people jumped on her, and it wasn't until later in the evening that I found out her husband would watch the show every day, just to see me, and she couldn't make him stop. Unfortunately, that didn't help the black and blue marks I had on my face for a week. She really decked me."

Denier recently shot *DAZZLE*, a four-hour mini-

"In the big picture, I am for censorship of movies for the protection of children who have easy access to cable and videos."

series based on the Judith Krans novel. Co-starring with Lisa Hartman Black and Linda Evans, Denier plays a model whose old boyfriend had an affair with Black. Naturally, Denier's character wants to make things pretty miserable for her romantic rival. "Almost all of my scenes were with Lisa," said Denier, "and she was great to work with, a real professional."

As we reflected on her career, I tried to prudently inquire about the nudity required for those torrid scenes Denier, perhaps prepared for the inevitable question, barely blinked an eye: "Europeans, in general, view nudity in a much more natural way than Americans and this probably makes it easier for European actors to do scenes without clothes. For instance, my role in *RED SHOE DIARIES* required a steamy shower scene with another actress. My feeling on this is that as long as the other actress does not feel uncomfortable, then I will not feel uncomfortable."

"Having lived in America for a number of years now, I've started to take on Amer-

ican ways and when I go home to France, my friends think I have changed. And probably I have. I must say, though, Americans are funny. Here they can be total prudes but take them to a nude beach in Europe, and they're the first ones to shed their clothes."

"Overall, love scenes have never really been a problem for me, except for once, when I was going to do a movie with an actor who has a reputation for going too far. I had a stipulation written in my contract to make sure there were no problems, and also there was a Screen Actors Guild representative on the set during the love scene." Did guarding herself pass-off the actor with the reputation? "Oh my God, yes! But it was something that had to be done—either him or me."

Has Denier's lack of screen inhibition been misinterpreted by "casting couch" producers? "I've been rudely propositioned many times," she replied with a contemptuous expression. "Sometimes, by famous and rich filmmakers who love to boast about their past conquests. But I've been work-

Denier and *TERMINATOR 2*'s Robert Patrick are **REDNO ENERGY LINES**. Shot in the Philippines, the cast included Neil Patrick Harris and Ray Sharkey.





BLOOD RELATIONS (with Jim Belushi) Denier's erotic encounter with Roy Walston prompted the actor to forget his lines.

ing since I was 14, and have heard just about everything. There was never a time when I was a naive, young girl dying to get a part."

Asked which of her films she would gauge as the most erotic, Denier replied, "It was definitely **INVASION OF PRIVACY**. I could tell the scenes were going to be hot when Robby and I acted them out, but they got even better in post-production when the music was put in. That can make a big difference. Also, the direction is very important in creating an erotic environment as in the timing between the actors involved, and crew members such as the director of photography. All of these elements just seemed to click in this movie. The most erotic scenes I've seen, in any film, were probably in **9 1/2 WEEKS** because there was such a hot chemistry between Mickey Rourke and Kim Basinger. In the original script, and in the ending of the version that was re-

leased in Japan, Kim's character kills herself. But, here, they went for the happy ending. I know [Rourke and Basinger] bated each other in real life, but you wouldn't know it from the way the movie turned out. It just had a real sensual look.

"Another fairly erotic movie I saw and loved was **INDECENT PROPOSAL**. The only thing as men with a million dollars never look like Robert Redford, they don't have his charm or elegance. That was unrealistic." Considering the feminist opposition to the film, wouldn't Denier have certain reservations about her choice? "Not at all, Demi Moore's character agreed to it and her husband never pushed her. Not only that, but if Redford were involved, I'd do it, too. In a minute."

Her eyes lock on one walla vintage movie poster, the art renderings promote a nostalgic picture of hot innocence: "I am a big fan of movies from the '30s and

'40s, when you were not allowed to say anything or show anything, and this forced the audience to fantasize and use their imaginations. Not like today, when most movies—especially B*-feature nude women. This eliminates all forms of fantasy, although I realize that nudity is what contemporary audiences desire and demand to see. If it were up to me, I would have done more of my nude scenes in sexy lingerie and really given the viewer something to think about."

"If I am offered a very good part with nudity, which is a natural part of the story, I won't have a problem with it. In general, I find that European movies have a lot more nudity but they do it in an artistic way, like in the movie **BETTY BLUE**. That was a story about a sick young woman who needed love and attention, and the only way she knew how to get it was to expose herself. There were several incredibly hot love

scenes in this movie but they were part of the story...not your basic T&A."

"At this point, I will not do nudity in an exploitative fashion and have already turned down numerous parts because of this. The problem is, if I tell a director that I don't want to do a nude scene, he will say to me that Sharon Stone does nudity and look how big she is. My answer to that is, look how much money she makes and who her leading men are. If I got that much money and worked with her leading men, I certainly wouldn't gripe about taking off my clothes. Just don't try to exploit me."

Scripts clutter her desk. There's a project with Denier's **INVASION OF PRIVACY** director, Kevin Meyer. And a French film to be shot in Tahiti. She hints at a future behind the cameras. As a producer? Director? Writer? Denier smiled and, covering all three counts, succinctly answered, "Yes." □

Sushi & Sex Appeal-- Shelley Michelle Sizzles

THIS BOMBSHELL WANTS TO BE KNOWN AS MORE THAN
A BODY...ESPECIALLY SOMEONE ELSE'S.

BY GARY GARFINKEL



The physique (see alien) has been edited onto other actresses. But do you recognize the face? Shelley Michelle is intent on an acting career.

As "The World's Most Famous Body Double," her anatomic charms have substituted for the likes of Julia Roberts, Kim Basinger, Madonna, Anne Archer, Catherine Oxenberg and Claudia Christian. But Shelley Michelle's goal is to become a "composite"; she's determined to earn visibility as an actress, her body and face intact.

Born in Hollywood, Michelle modeled for print work and appeared in commercials by the time she turned six. "Performing came naturally for me," recalled the actress. "I had a hunger for it and loved to entertain people." Following high school, Michelle attended the University of Southern California to study drama. She was hardly the picture of a struggling actress. Hired for commercials, Michelle wasn't at a loss for clothes or cars. Crowned Miss USC, she later earned the less auspicious title of "BCOC"—Big Chick on Campus. "I was totally high on myself and stuck up, I admit it," confessed Michelle. "But I had a humbling experience from my family, so less. I went home one day and my brother and sister told me that they still loved me, but they hated me too. They said I had completely changed, and was impossible to deal with. Well, from that day on, I decided to be more friendly and down to earth."

She garnered the lead in USC's stage production of *BUS STOP*, playing the character memorably evoked in Marilyn Monroe's screen interpretation. It wasn't the last time Michelle would be linked to MM. Her dancing skills landed a plum modeling assignment in Japan, requiring Michelle to impersonate Monroe and Madonna. "I love Japan," she smiled. "Being tall and blonde, the men worshipped me. Plus, I like sushi." In fact, Michelle eventually added her own spice to the Oriental delicacy (more later).

During this same period, Michelle's singing talents prompted her recruitment in a band called King Creole and the Cocomats. "We toured all over the world," she exclaimed. "We played in front of audiences as large as 20,000, did music videos—your name at! I wouldn't exactly say that we were rock stars, because it was more like a cult band."

Body Double Gig #1

Michelle made her film debut in *MY STEPMOTHER IS AN ALIEN*, a handsomely produced sex farce. But her bravura appearance was uncredited, enlightening Michelle to the assets and anonymity of working as a body double. "I heard that the producers were looking for the best legs in the world to double for Kim Basinger's, when she first gets lowered from the space ship onto earth," recalled Michelle. "It wasn't that they didn't like her legs, but if something went wrong



Left: Michelle strikes a promotional pose for her album, "Body Double: The Breaking Out." Though her photos stress a sensuous return (above), Michelle's ambition is "to be the next Goldie Hawn."

Right: "Being a dancer, I always look at my body as an art form. I'm very comfortable with nudity." Below: "The ease in my favorite flower, I imagined wearing roses, they'd be preferable to a bikini. This photo is my fantasy; red roses represent passion."



with the harness I was attached to, I would have fallen 25 feet down into a slab of cement. You can't have that happen to your million-dollar star. Then again, there aren't any stunt women with legs that could pass for Kim's. So they put the call out and, when I showed up, there were 300 girls trying to get the job. They just lined us up and kept going back and forth, checking out our legs, arms, and hands. And, eventually, they picked me.

"I'll never forget when I went to the premiere of the movie," laughed Michelle. "Richard Benjamin, the film's director, was sitting next to me and when my scene came on, I jumped up and yelled, 'Those are my legs, those are my hands!' Everyone sitting around me just said, 'Who cares? Sit

down!' Richard was trying to calm me down, but I just couldn't help how excited I was. It was my first movie!"

Body Double gag #2:

The title of an erotic thriller, *OVER EXPOSED*, was translated all too literally by its star, Catherine Oxenberg, she refused to perform in the buff. Enter Michelle. "Catherine had a steamy romantic scene, but since she comes from a royal family, she does not do nudity. So they were casting for a Swedish-looking double. I went in to meet with Catherine and she had me put on a wig. Then she asked me to take off my top, which was no problem, but I could tell she was very embarrassed asking me. Supposedly, I replaced a previous double who squirmed too much when they were rehearsing the love scene. So I

came in, do the scene and the next thing I know, the male co-star wants to have dinner. I guess he thought the love scene went so well that he wanted to keep it going. I declined, but a few months later I met him again and we had that dinner. No sparks, though."

Body Double gag #3:

It was the big break. Michelle was in her agent's office when an urgent call came in. It seems the producers of a modest film, titled *PRETTY WOMAN*, needed a body double immediately. Arriving on the set, Michelle stripped down to a bikini for director Garry Marshall. Her professional track record proved as appealing as her physique. Earning a glowing recommendation from Richard Gere's stand-in (Michelle's boyfriend at the time), she

was instantly hired to double for Gere's co-star, a relative unknown named Julia Roberts.

"Almost any shot in which you see body parts without seeing all of Julia, is me," nodded Michelle. "I'm not exactly sure how much Garry Marshall ended up using, but I do know that we did some very long takes where the camera was just tracking my legs as I walked along Rodeo Drive. This typifies a lot of what body doubling is all about. It gives the stars more time to do their 'real' scenes, or to get ready for upcoming scenes. This also saves the production a tremendous amount of money because it can reduce the production schedule by a few days. I want to emphasize that a body double's job is not just about nude love scenes or



"I doubled for Anne Archer. When she saw the dailies for my love scene with Dennis Hopper, she told me I would add ten years to her career."

dangerous situations."

Michelle recalled that Julia Roberts "was very nice to me, but this was before she met Kiefer Sutherland and her personal life went crazy. She thanked me all the time and, at the end, she asked me to double for her in her next movie, *FLATLINERS*. But I didn't know that *PRETTY WOMAN* would be such a hit, and turned down the job to do some more modeling in Japan. In retrospect, I should have done *FLATLINERS* because that was a hit as well, but who knew?"

Did she develop a rapport with Richard Gere? "He was nice enough but weird... sort of curiously weird," replied Michelle. "He would sit next to me in makeup and look me up and down, not saying anything. Then he'd blurt out, 'So, what do you do?' My favorite, though, was

Garry Marshall. He's just a great guy and an actor's director probably because he, himself, acts. One thing I remember was that he made me change the way I walk. Because of my training in ballet I tend to walk very gracefully, unlike Julia who walks more like a cowgirl. When the star of the movie walks like a cowgirl, you learn to walk like a cowgirl."

Michelle, whose contribution to the film was typically uncredited, risked the wrath of Walt Disney after validating that she "doubled" for Julia Roberts: "I was in Japan when an episode of *HARD COPY* ran, saying that there was a body double in *PRETTY WOMAN* and that they were looking for the double. So when I got back to Los Angeles, I called the show and told them it was me.





Well, after that, the media just went wild. I never intended to go public about the doubling, but someone at the show just found out. This went against what Disney had been proclaiming all along, that everything you saw in the movie was Julia Roberts. So, in a way, I was glad that this came out because the studio never wanted to give me any credit."

It was a roll of the dice—mortals never mess with Disney—but Michelle's admission paid off with an avalanche of publicity. Thus far, her revelations haven't provoked a professional backlash.

Michelle made a cameo appearance in *DOUBLE IMPACT*, one of Jean-Claude Van Damme's chop-socky epics. "I was originally going to have a substantial role in this film," explained Michelle. "At the very last minute, it was given to someone else and I was left with a 'blink and you'll miss me' part. Very typical of how Hollywood works, sometimes." Her reaction to Van Damme? "No comment."

Michelle was also cast in

Left: "I'd love to be a blond girl, they're beautiful and athletic." *Enter: "PIZZA GIRLS is my first starring role."*



“There’s nothing less romantic than shooting love scenes. It’s nothing like in real life. It’s all about angles for the camera, the light and the bodies.”



Michelle is decorative in *RISING SUN*. “My goal is to do comedy. When you’re funny, people like you. You’re not just a dumb blonde who dances.”

assignment: “I was doubling for Anne Archer. When she saw the dailies for my love scene with Dennis Hopper, she was really psyched. She told me that I would add ten years to her career. Dennis and I ended up in the most intense love scene I’ve ever done. All I can really say is it was obvious that he ‘enjoyed’ doing it very much.” Michelle is less enthusiastic about her work in *HOLLYWOOD LAND*, with leads Sally Kirkland and Sean Young cast as characters confined to a movie-within-a-movie. “It was a totally miserable experience, period,” growled Michelle. Case closed.

Hired for last year’s *HEXED*, Michelle doubled for Claudia Christian (*BABYLON V*). “Claudia did not want to do her nude scenes, so they brought me in. When you see the finished film, they keep cutting from her face to my body—over and over again. Even though we’re both tall, our bodies are totally different, proportionally... so it looks kind of choppy. It’s actually funny.”

She was much more conspicuous in *RISING SUN* (1993), adapted from Michael Crichton’s best seller. Michelle garnered the role after five callbacks from director Philip Kaufman. In

her first scene, she teaches a Japanese businessman how to tap dance. Michelle’s second, conclusive scene is more memorable: stretched out on a floor—stark naked—her torso is transformed into a human serving plate, with sushi scattered over her body. Literally quite delicious, Michelle is served up as the main course for the aforementioned businessman.

“It was weird doing that scene,” said Michelle. “I just had to lay on the floor with the sushi all over me. Unfortunately, it took a few days to shoot, so I was lying there naked for hours and hours. Then they hired real SWAT guys to bust through the windows and raid the place. They used real glass and it was flying everywhere. How I didn’t get cut up, I’ll never know. After the first day, though, it was a lot more calm. I think the crew got used to seeing me.”

Sean Connery, the film’s star, was doing an interview on the set for *ENTERTAINMENT TONIGHT*. When I walked by, he yelled out, “Hey, Legs!” After that, he called me “Legs” for the rest of the shoot.

With the requisite groaning and delusion of sexual intimacy, one would assume that performing an impassioned scene is a snap. “There’s nothing less romantic than shooting love scenes,” contradicted Michelle. “It goes something like this: the director will yell out, ‘Okay, now unbuckle your blouse’—then they’ll stop to get better light. Then he’ll say, ‘Now take the blouse off...and it will go on and on like that. It’s nothing like in real life. It’s all about angles for the camera, the light and the bodies.’”

Do her co-stars behave themselves during scenes that stress “bonding”? “Believe me, sometimes they don’t!” revealed Michelle. “One time, I did a hot tub scene in this real low-budget movie and, well, let’s just say the guy in the scene got a little excited. I just

continued on page 60

MOBSTERS, a misguided film that tried to turn legendary gangsters into heroes. Her only recollection of the movie is clipped to a single observation: Christian Slater was a nice guy. Then came *GRAND CANYON*, Lawrence Kasdan’s ensemble piece about intersecting lives in contemporary Los Angeles. “My part was in a dream sequence that Kevin Kline’s character has while he’s at a Laker game,” said Michelle. “Kevin was a lot of fun on the set and, interestingly, Steve Martin—who is usually hilarious on the screen—was a very serious, introspective man in between takes.”

She was also cast in a couple of low-budget films. There was a small supporting role in *SUNSET STRIP*, starring perennial B-movie trouser Jeff Conaway. Originally hired as a body double for *BIKINI SUMMER*, Michelle so impressed the producers that her stint was expanded into a leading role. “This is starting to happen much more often, especially as people around town are getting to know my name,” she explained. “I was recently hired for some doubling work by TriStar Pictures and they offered me a small role in an upcoming movie.”

Director Phil Jeannot, a friend of Michelle’s, offered her a doubling gig in *FINAL ANALYSIS*. Once again, Kim Basinger played the leading role but declined a body double. “Kim did her own nude scenes with Richard Gere,” recalled Michelle, “but the producers realized that it was not necessary for her to do all of the throwaway shots and second unit work. So every day when I was working, as soon as Kim came around, they would throw me in a closet or something to hide me from her. For some reason, she just wanted to do everything herself and it just didn’t make sense, time-wise or financially.”

NAILS (1992), a made-for-cable cop thriller, provided Michelle with another

BROOKE SHIELDS

SHE'S A HIDEOUS MUTANT IN *FREAKED* AND A BLUE COLLAR IN *CRYPT*; HARDLY MODEL BEHAVIOR FOR A COVER GIRL.

BY MARK A. ALTMAN

As a juvenile, her PRETTY BABY role drew enough notoriety, condemnation and scandal to guarantee her celebrity. As a Calvin Klein spokesperson, her scorchy campaign provoked controversy. But, as an actress, Brooke Shields has proven a convenient quarry for critics.

Though her beauty and coquettish charisma turned her into a supermodel, she envelops herself in virginal allure. It's this essential dichotomy that separates Shields from the narcissistic vanity of Sharon Stone and Madonna. Perpetuating an image in conflict, Shields is a combination sex symbol/girl-next-door who has no qualms about posing for a pin-up poster, seductively concealing her (implied) nudity behind an oversize valentine—nevertheless, she is equally digible as the demure daughter who habitually finds a home on an all-American institution called the Bob Hope NBC special.

Madonna and the adult Shields share one professional similarity: a movie track record that can be charitably gaged as disappointing. BACKSTREET



Shields, controlling makeup wizard Scamling Mad George and Heidi Marjani, prepares for her hideous transformation in *FREAKED*.

DREAMS and SAHARA flopped at the boxoffice. BRENDA STARR, entangled in legal wrangling that delayed its release by eight years, finally premiered to empty theatres and hostile reviews. Nevertheless, Shields insists that she has few regrets. "Sometimes you wish things had been more successful," explained the actress/model. "You can always go back and wish for things to be different. Every part I've ever played was a gamble, and I learned something from it. I enjoyed each role, and part of my life changed because of it. I wish BRENDA STARR had come out when it was made, because it was the first comic strip of its kind—before BATMAN and DICK TRACY—but it came out after all of them. These are the kind of things you regret happening, but there's nothing you can do about it."

While some actresses have tried to resurrect aging careers by peeling for movie cameras, Shields has resisted exploitation. Preferring to hone her dramatic skills, her performance in the made-for-TV movie, I CAN MAKE YOU LOVE ME: THE STALKING OF LAURA BLACK (1993), was rewarded with respectable reviews and high ratings.



"I always wanted to do a **TALES FROM THE CRYPT. I think it's great, it's borderline sick. I liked it, the role was so unglamorous."**

Disguising her "cover girl" beauty behind layers of prosthetics, Shields appeared as a hideous mutant freak in the 1993 black comedy, **FREAKED**. "I play a completely overt character in it," she laughed. "I'm sort of a parody on an interviewer. I have a strange secret that's not revealed until the end of the film, and it's fun. I think the directors, Alex



The sex goddess (above) is yearning to grow up as an actress. Formerly cast in coming-of-age sex-dramas like **BLUE LAGOON** (right, with Christopher Atkins), Shields wants to produce her own movies

"I turn down scripts all the time. The parts are so vapid, with these pathetic women who look beautiful and have no depth to them."

Winter and Tom Stern, are incredibly talented. I had never worked before with such intense special effects, they were choreographed like a little dance and it was quite amazing to be part of it. There was no ego, everyone worked as a team. We worked 14, 15, 16-hour days. It was difficult but everyone was very nice."

Shields also managed to shed the ingenue image on HBO's *TALES FROM THE CRYPT*. Cast in the "Come the Dawn" episode, she portrayed a good girl who—upon realizing her husband is a cheat—turns bad. "I play a tough character," enthused Shields. "I'm very blue collar, I can fix my own truck and am a girl you wouldn't want to mess with. Basically, I get stuck on the highway and am taken into this man's home who says he'll help me. Unfortunately, he has a secret, which nobody knows, that I find out. I'm definitely a dangerous woman in question."

Formerly attached to coming-of-age melodramas (*BLUE LAGOON*, *ENDLESS LOVE*), Shields approved the show to further exploit stereotype. "I always wanted to do a *TALES FROM THE CRYPT*," she smiled. "I think it's great, it's borderline sick, just crossing over the line. When I read the script, I liked it even more because the role was so unglamorous. I was very attracted to this woman who is very unmade up and wears workboots, and is drenched in the rain for most of the show."

Equally appealing for



As *SPRING STAGER*, Shields shed her adolescent image; nevertheless, the film flopped. "Every part that I ever played was a gamble," she notes.

Shields, whose past performances have been sabotaged by inexperienced directors, was the prospect of working with Uli Edel. While the veteran helmer's *BODY OF EVIDENCE* did nothing to rescue Madonna's fading film career, Edel earned acclaim for the remarkable *LAST EXIT TO BROOKLYN*. "It was wonderful working with Uli," explained Shields. "We did a scene where I'm furious at my car for breaking down. When we rehearsed it, I never gave the full performance. When I did, after the take, he came over and said, 'You really surprised me. I did not know you had so much fight and anger in you. You look very pretty...who knew?' I really enjoyed him."

Shields admits the inherently brisk schedule of TV production "makes it very hard to find character within that type of time frame, because everything is geared towards getting to

the next scene. As long as you're on your mark, and in the light, it's time to move on. Uli was pulling his hair out, doing a half-hour show in five days."

She expressed only one regret regarding her stint on *TALES*, it seems the *Crypt Keeper's* monologue was omitted from her copy of the script. Shields didn't have a clue regarding the content of her episode's introduction. "I tried to find out from the cameraman," she revealed, "but he wouldn't tell me."

Next on the agenda is a psychological thriller titled *THE SEVENTH FLOOR*, a Japanese/Australian co-production. Directed by former film editor Ian Barrie, Shields described her role as "a young graphic designer whose husband dies. We live in a warehouse in Sydney, of which we've only renovated one floor—the sixth. I rent out the seventh floor, which is not finished, to a Japanese man who is a

computer whiz. We fall in love, but he actually ends up being a very disturbed individual."

Shields sipped from another glass of water. A long day's work has strained her throat. "I just want to sound sexy," she laughed. Sore throat or not, the 29-year-old thespian has no problem communicating sensuality. Her dilemma is association with the "sex object" syndrome, a prevailing issue with each submitted script. "I respond to the material first," Shields noted. "The director is also a key element. As far as a part is concerned, I'm finding it more important to play a variety of different parts rather than just the same straight role all the time. I prefer to focus less on the physical, but finding scripts for women—strong female roles—is difficult."

Without doubt she would like to be cast in the intimate dramas that are helmed—or influenced by—James Ivory. "I love films like *HOWARD'S END* and *A ROOM WITH A VIEW*. They're just wonderfully moving. I'm passionate about films like *ENCHANTED APRIL*."

Shields, however, is all too cognizant of a reality: The deficiency of aggressive roles, tailored for women, was reflected—with cruel irony—in the '92 Oscar ceremony, commemorated as the Year of the Woman. But it was a year that actresses came up empty on significant scripts. "I hope that will change," said Shields. "I definitely feel there's a lack of roles for women. It's unfortunate that the 'year of the woman' has to be singled out. Just the concept of that is disturbing. You shouldn't have to make that distinction. It's sad that people like Meryl Streep and these unbelievably talented actresses can't find any parts. I think it's a shame. I'll be in this business until I can't move anymore, so I hope—within that time frame—something changes."

Much like Tracy Scoggins, also profiled in this issue, Shields may organize her own projects to get a lock on anti-stereotypical characters. "I'm seriously considering it," she nodded. "Personally, I would like to wait to produce my own films because, from an energy standpoint, I want to be able to grow more as an actress and reach my potential. There's almost no other way around it. If you have a concept, and you want to work in a film, you almost have to develop it yourself. I turn down scripts all the time because the parts are so vapid, with these pathetic women who look beautiful and have no depth to them—there's nothing there interesting to play. It's one thing if you just need and want to work all the time, it's another if it matters to you, and I really have to be picky."

The price of her celebrity is a denial of privacy. Shields' enrollment at Princeton (she majored in French literature) was initially scrutinized by the press. Declaring New Jersey as her home, Shields is spared the trauma of Tinseltown. "I don't mind it because I've never had anonymity," she explained.

Formerly the sex kitten, right, Shields played a strip-tease role on *TALES FROM THE CRYPT*, below.



"I grew up in this business but, fortunately, all of my closest friends aren't in showbiz. I went to high school and university within their regular four-year time frame, and I was afforded that anonymity and comfort there. I think it's more difficult now that I'm older, it certainly makes having a relationship hard."

Shields admitted that

her celebrity has not only deflated male ego, but even imperiled traditional dating: "It's a lot for people to put up with. It really separates the men from the boys. Every time I've broken up with someone, it's been because they didn't want to have me around, or admit I was their girlfriend—which is sort of strange."

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GOLDEN GIRL

Sara Suzanne Brown



ON THE WAY TO
GREENER
PASTURES,
BROWN INSISTS
UPON SHOWING
MORE TALENT
THAN TAN.

BY ARI BASS

"I can't twist around like those tall models," sighs Sara Brown as she struggles in her tight, green mermaid tail. "I'm a short, curvy girl." It's only the second set-up of the day for Brown's *Femme Fatales* shoot, but the actress—posing at post-aid—is a little uneasy. Having changed her look, and her goals in the two years since a couple of bikini movies and erotic thrillers put her on the map, Brown is naturally eager to nail the coffin lid on the "blonde bomb" image. "I will gladly pose and be sexy or over the top," she offers, seeking reassurance that the pictorial will expose her fun side, "but I don't know if you want these too cheesy." She's equally concerned the photo coverage will stress glamour and a professional maturity.

Brown is seen waving around one of her old (circa 1999) 8x10 body shots. "I don't send those out anymore, because you know what kinds of rules I'll be offered, with the ladies' out to there. You can still look at the credits on my resume and see that there's a lot of body-oriented stuff, but there's no reason to constantly put it in other people's faces. 'Eh, here I am, let me threaten you with my breasts.'"

The actress has also 86'd the platinum look. "It's that streaky-bee-on-one-color process that you fall into. I knew it wasn't good for my hair, but it was very California and—*at the time*—I really enjoyed the beach bunny look: blonde, tan and toned. Now I am a much more natural, flexible blonde. More flexible in that I can play a whole variety of characters

"I really enjoyed the blonde, tan and toned look. Now I am a much more natural, flexible blonde. More flexible in that I can play a whole variety of characters—I don't have to be the bad girl or the good girl or the confident or the shy."



Feeling trapped by "unlike roles," Sara Brown is liberating herself from stereotypes.

"I will gladly pose and be sexy or over the top," she explains, but Brown is determined to play "this kind of roles that require soul-searching."

—I don't have to be the bad guy's girlfriend. It's an evolution, it's my self-confidence coming back. Take me as I am, and I'm willing to wait." She's waiting for challenging roles, "the kind that require soul-searching."

Born in Miami and raised in Atlanta, Brown took an early interest in the arts. "Like all little girls, your mom takes you to ballet class, and recitals and school plays. That lasted through high school, where we happened to have a very talented drama coach. Although as a career, that just was not practical, or feasible, for my parents to send me to college to pursue." Brown picked another option for her major art. "My parents owned an art gallery when I was growing up, so this was—to them—much more natural and in the blood. It's more readily acceptable than, say, the performing arts. I think, however, that they are very close. It's all expressive, whatever medium it is."

Fleshing out her curriculum at Georgia's Valdeosta State, Brown minored in sociology. "I became interested in sociology when I realized that other people had opinions other than the ones my parents had taught me. Sociology seemed broader than psychology, because we're not on this planet by ourselves. It was one of those situations where I could take sociology or basket weaving, and this seemed far more interesting and challenging." Meanwhile, Brown's other electives and extracurricular activities centered on the theatre arts. "If I wasn't acting, I was in the costume and wardrobe room sewing 17 pinfores, nightgowns and ball dresses for THE PIRATES OF PENZANCE."

Upon her graduation, Brown moved to Orlando, Florida. "I had gone to the Southeastern Theatre Conference to audition for regional theatres, for things to do over the summer or after graduation. A lot of amuse-

"I didn't work again until somebody told me, 'Look, it's a beach bunny film. Do it, you'll finally earn enough money so that you can pay your SAG dues.'"



Brown in *THE DWELLINGS*, a horror thriller. She had to restrain herself from describing the role on her resume as "Satan-worshipping, combed prostitute."

ment parks are there too, and I got a scholarship to the New Jersey Shakespeare Festival. But New Jersey seemed so far away, and Florida was more of a known quantity."

Brown soon discovered "the cruel hoax of the entertainment industry." Florida is a burgeoning work state for the entertainment field, but you have to work for the amusement parks. "I worked for Disney for a little bit. I quit before I got fired—I just

didn't fit the mold there. 'Don't streak your hair, one piece of jewelry on each hand.' It's a wonderful kind of regime to ascribe to, but it was difficult to make ends meet. I knew that if I wanted to get tape on myself, and get experience, Orlando was not the place. They only do one or two feature films a year down there, and they may have one or two syndicated shows. You could be an extra and do that kind of thing, but they were hiring

principal talent out of Hollywood and shipping them out there. I said, 'Well, I can't get any tape on myself unless I want to do the Red Sonja show at Universal, and I'm not tall enough for that,' so I came to Hollywood three years ago. New York is just too cold for me. I don't want to wear all those clothes."

The move to the West Coast generated a little shock. "I had no friends, a few acquaintances, and some savings, which didn't go very far, although—to this day—I live very modestly. I'm not the type to live beyond my means...as you can see from my elaborate abode (showing her arms around her living room). Though I am a high maintenance girl—gotta have the nails done, gotta have the hair done."

Brown recalled feeling like "a real Pollyanna" when she first arrived in Los Angeles. "My agents from Florida had set up an audition for me for *THE LAST BOY SCOUT* (1991), and I was just pleased as punch. There was no reading to it, they were looking for an exotic dancer. It didn't bother me, so I changed my character flats from Disney for four-inch heels and went in to dance for these people. It was acting. I auditioned for Tony Scott, and Bruce Willis was hunkered down in the back of the room. You know that's a tough job to sit back there and say, 'Oh, she's pretty, and she's not.' So I danced, and I played to the crowd, and he sank lower and lower into his chair and his baseball cap got a little bit lower over his head. I got the part and they said, 'By the way, would you like to do a little part in another production we're doing right now?' and I said, 'Well, sure.' And that happened to be *RICOCHET*."

You'll have to look fast to catch a glimpse of Brown in *RICOCHET* (1991). "I was total set dressing; they needed pretty bodies. I was one of three or four nice-

looking young women in the underground bar scene, which was filled with topless dwarves and 300-pound, nude dancing women. It was very Fellini-esque." Brown's stage training came in handy; she and the other female extras were required to fight in the background.

"They treated me very well, and paid me well, on THE LAST BOY SCOUT and I was able to get my Screen Actors Guild card. But it was six seconds on film that alienated me from the rest of my family." Brown's eyebrows rise. "My parents, being from the Bible Belt and knowing how seriously I had pursued acting on the East Coast, were completely perplexed. It did cause a strain, but less of one now because of the passage of time. But I try not to do things for other people. I try to do what's best for me."

Reality soon set in for "Pollyanna" Brown, who didn't get any acting jobs for the rest of the summer. "I had new pictures taken, I canvassed for agents, I went to the gym when I was supposed to, and I tried to do things that furthered that career. But I didn't work again until somebody told me, 'Look, it's a beach bunny film. Go in, do it, you'll finally earn enough money so that you can pay your SAG dues.'"

The movie was BIKINI CAR WASH COMPANY (1992), and the actress elected to be billed as Suzanne Brown. "Suzanne is my middle name, and it was the name I grew up with," she reveals. "I also had about 10 more pounds on me, I was more saffron during that film. And I had just broken my nose. I think I would have been more of a major character had I not broken it, but I kept the production in stitches. I did well with my lines so, when they realized that 'she doesn't just have a good body and we shouldn't just throw her away on this little role,' they wrote a much bigger, more comedic role for me in

"Simply because I've done a topless scene, I just lost a national account. They were afraid people would recognize me from SECRET GAMES II."



Brown tears into photos that promote her as a shocked starlet. "I don't send these out anymore, because you know what kind of roles I'll be offered."

the sequel."

THE DWELLING (FF 1:2), shot in 1992 with a cast that included Burt Ward and Michelle Bauer, marked Brown's entire into the horror film genre. Billed as Rachel Dane (her non-deplume as author of this magazine's "Fatale Attractions" column, FF 1:3), Brown portrayed "a good girl who wanted to be bad, and paid for it. It's a supporting role, which is what my resume says, but I really

had to restrain myself from putting down 'Satan-worshipping zombie prostitute.' That movie was a great experience because I got to work with a group of people who truly believe. If it didn't splatter, it don't matter." A talented group who take makeup artistry and pyrotechnics to the next step." One disappointment: she was denied white contact lenses for her scenes. "They were just too big for my eyes. But I had lots of blood,

and lots of push-up bra action. Anyway, I've never seen a copy of it, and I don't know what happened to that film."

Brown also isn't sure what happened to her subsequent film, Robert Mann's OTHER PEOPLE SECRETS, either. "It was a series of vignettes, and the one I was in was a sort of BASIC INSTINCT, I-know-a-lot-about-you story. The risk of low budget is that perhaps they don't have enough backing to get it finished or distributed correctly, or it's produced in such a way that the finished product is not appealing."

Brown's next project was the sequel that had to be made, BIKINI CARWASH COMPANY II. "Just when you thought there was nothing else to say about tans and pretty girls in tiny bikinis—and researched demographic targeting," she jokes. "I think the director did a great job with what he had, and the mixed talent levels. He was very creative, in that he shot it like PARKER LEWIS CAN'T LOSE, with big fish-eye lenses and lots of Foley artistry gaps. And, most importantly, it had lots of pretty girls with very little to wear. The physical comedy was a lot of fun for me. I'm not unwilling to have people laugh at me."

Brown soon came to the attention of erotic thriller auteur Gregory Hippolyte, who cast her in SECRET GAMES II: THE ESCORT (1992). "It presented the opportunity to work with a new production company, and was the first time I had an adult storyline. It was about a woman who's going through changes. Women make choices all the time, and it's certainly a big issue in a woman's life when she decides to perhaps cheat on her husband. It concerned decisions, and what you do for love. I play a very vulnerable person who grows. She gets taken advantage of, and tries to make the best of a bad situation. Irene was a weak character



Brown now searches scripts for non-stereotypical characters. Some of her earlier films have come back to haunt her.

who was made strong from her unfortunate experience."

The actress describes co-star Martin Hewitt as "a sweetheart, and his wife was great-with-child at the time, which he was very excited about. He's a very serious actor, and I don't think that he's been happy with some turn of events. But it made me so happy to be working with an actor who has had some good breaks, and knows what it's all about, and could sustain subtext through the dialogue." It also helped that the entire production crew was very supportive, and worked together to make her look good. "It kind of assuaged my fears as to 'Oh my God, this has a love scene.' I was very nervous, and I didn't want it to have a certain look, but I saw some examples of Greg's work and I was relieved that it wasn't blasted with frontal light. It doesn't look like a skin fluk. Surely, it is

a very pretty film to look at, and [choosing her words carefully] an exciting film to watch. The sales people were kind of giggling to themselves, saying 'Watch it with someone you love... or want to.' Films in the erotic film genre are definitely the type that people are comfortable to rent. I think the genre has quite a bit of legs left to it, if they invest the right production values into it."

Wanting to show Hippolyte that she could impact as more than "the sweet victim," Brown did a small scene in the director's *MIRROR IMAGES II* (1993). "It was the opportunity to play another bad girl who wants to be bad for money, another prostitute. The director likes a little bit of grit and for the characters to be twisted, but in a glamorous, soap opera kind of way. You know, no tracks up the arm. It was a good scene." Apparently, Hippolyte was impressed, his production com-

pany has since offered Brown two other scripts, which she has turned down as a result of conflicting film commitments.

Full Moon chairman Charles Band launched a 1993 film division called Torchlight, designed to produce erotic thrillers and fantasies sans violence. David DeCoteau's *TEST TUBE TEENS FROM THE YEAR 2000*, starring Brown, was announced as one of the label's initial releases. "The film was a lot of fun," says Brown, "and it had a bigger budget than some of my others. It is, I think, a little different from the others in Torchlight's projected series, simply because it has more of a juvenile, teen angle to it. In post-production, *TEST TUBE TEENS* had its title changed to *VIRGIN HUNTERS*, which has disenchanted and disappointed quite a number of people involved with the project [including co-star Morgan Fairchild]. First, it's not as

catchy. And, second, it doesn't really have much to do with the script. It really underestimates its audience. Now they have slowed down or halted production on everything in that division, until they can get things the way they like them."

Brown had a ball working on the movie, spending two weeks encased in blue polyester, "looking like Judy Robinson on *LOST IN SPACE*. It was hysterical because I come to the present day—it's a time travel epic—following two of my classmates, and I realize that being in blue polyester is not where it's at. I got to look anyway I want, instead of being a uniformed student, programmed to go into society. Dave DeCoteau is wonderful, very low key. I really enjoyed working for him."

Full Moon also hired Brown to serve as hostess of the Torchlight Videozones, the coming attractions and behind-the-scenes segments

trailing the feature film. "Charlie Spreading did them for Full Moon, and they were trying to position me to do the same thing for Torchlight. We had a couple of days of filming where I went to the set of Torchlight's BEACH BABES FROM BEYOND, and it was great because I had this over-the-top costume on. We had a great director and a Betacam, and we talked a little bit about the coming attractions. It was conversational and it all edited together well. When they decided that the releases were going to be in different order, they had to re-shoot the Videome."

Shooting the revised Videome was, to say the least, disappointing. "I was taken out to Forest Lawn cemetery in a black entomb in the blazing heat and—hey, I'm an actress—I know when the lighting's bad, in full, 12 o'clock overhead sunlight with massive shadows in all these strange places. It was [pauze]...I felt I had to tell David DeCoteau and [executive producer] Karen Spencer that I thought their product was being mishandled, because I didn't feel that the production values were any good. I thought I looked bad as a result of it, and I was very upset by it. I was, in fact, in tears because I didn't want people at Paramount, or Charles Band, to look at this and think it indicative of my work. I was mortified that they were going to say, 'Who is this Sara Brown creature?' It was filmed by a guy, who was on his way to a rock 'n' roll music conference, who wanted to be doing something else. I was very disenchanted with the finished product, which could only be amateurish at best. I'm more than willing to promote stuff, and have a good time with it. I'll wear costumes or be as over-the-top as you want. But here they just wanted me to say the lines, to just parrot it back, and it lost everything that they had hired me for: per-

"As far as erotic thrillers, it's a little more skin than I'd like to show or it's a little less of an acting challenge than I would like to give myself."



Brown kept "the *IGEM* CATWASH COMPANY production in stitches." As a result, "They wrote a much bigger, more comedic role for me in the sequel."

sonality, a little bit of sex, fun, and a little bit of belief in the genre."

Brown changes the subject: "THROUGH ANOTHER MAN'S EYES is a good independent film that I did this summer. I liked it because they really cared about storyline." Brown pauses, rolls her eyes and then laughs. "I roll my eyes because I don't know what's up with this. They backed off a lot of the eroticism, so I was not requested to do

quite as much visual stuff—not as much stimulation and nakedness—although I did fear for its distribution. I was saying, 'Are they going to buy this, will this rent?' I was looking at it from a marketing standpoint. As an actress, I would hope never to take my clothes off again—but I also want my work to be seen."

Turning her conversation to economizing film budgets, Brown begins to sound like Ringer Corman: "I was

recently on the set of BLUE CHIPS, with Nick Nolte and Mary McDonnell, as a day player. Never again will I work as a day player, because they treated me like hell. On such a large production, it was very easy to get forgotten. I was playing a 'pretty girl' part, just set decoration. They hired two of us to drape ourselves around this sports bar set. I saw the director [William Friedkin] pitching such a fit that he sent 65 extras home—at \$100 a day—because they were dressed incorrectly. These were people who had filmed the day before. 'Bring us the new ones,' they said, instead of giving explicit instructions as to how these people should be dressed. So, then, they were sent home and a third group was brought in. Now all these people had to be paid for a full day's work. Then they deemed what we had filmed the day before as 'too dark,' so we started again. I felt so bad for those people."

Brown is trying to choose her projects more carefully, "and it's not a matter of money," she claims. "The days are over of living rent check to rent check. Like lots of other actresses in Hollywood, I have a support job. Uh-oh, half the readers are going to think I'm a kept woman [laughs]."

"I was just submitted a script," she says, smiling incredulously. "It's funny because at a certain budget level, they'll send me the script to see if I like it. The character in here I like a lot, because she's really twisted. But, then again, there are projects with bigger budgets that I would like to be involved with where I would get maybe one page, and they would say, 'Now, we don't want to hear a word about production skills, missy.' Brown explains, "Usually, in my contract, I have a clause for 'no taking nude stalls.' Usually, if you don't say anything, they're snapping away. 'Oh, we need to show this to investors'—

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While she's lost her taste for T&A roles, Brown hasn't lost her sense of humor. ENTERTAINMENT TONIGHT asked her, "What sells the S's?" Brown promptly replied, "The B's, G's, and D's." She recently played a "St. Pauli girl" on TV's MUDDLING THROUGH.



FEMMES FEVER

Granted, we've probed into the psyches of femmes fatales, but the visual appeal of their femmes' physiques has prompted demand for a swimsuit/lingerie pictorial. Our readers have indicated which actresses qualify as favorites; the following pages reflect the results.

Among the Vasquez Rocks, Carolyn Taye-Loren (left) is in good company. Everyone from STAR TREK's Gorn to Steven Spielberg's FLINSTONES has prowled through the prehistoric locale—but few have turned as many heads here as this makeup artist-turned-actress. Taye-Loren abandoned the greasepaint, a year and a half ago, after attending a cold reading of

Carolyn Taye-Loren recently completed a "sounding" screenplay titled MINOR DETAILS. "I better sell it," she says, "I took a lot of discipline to pass up dates every night to work on the script."



THEY'RE FATALE, WHETHER IN—OR OUT—OF FASHION.

BY ARI BASS & MARK A. ALTMAN

WITCHCRAFT V. She left the audition with the leading role. "From there, everything just snowballed," grins Taya-Loren, who subsequently played substantive characters in **JOHNNY REBEL**, **SCANNER COP**, **COUGER JUNCTION** and **L.A. SHAKEDOWN**. **Debra Lamb** (right) may look green in her burlesque of **THE CREATURE FROM THE BLACK LAGOON**, but she's got the credits to prove otherwise. **STRIPPED TO KILL** (she danced and body-doubled for the film's ambiguous lead), **STRIPPED TO KILL II**, **BEVERLY HILLS VAMP**, **INVISIBLE MANIAC** and **WARLORDS**. **Sheila Lussier** (center) contributed memo-

REFORM SCHOOL GIRLS: THE BIG SUE, MY CHAUP-PRIN: she was associated with R-rated fare. But Sheila Lussier has shied away from T&A roles, finding a home on prime time TV. In her latest film, **Lussier co-stars with Brooke Shields.**



The lovely Debra Lamb demonstrated her skill as a fine actor in **WILD AT HEART** and **POINT BREAK**. "It brought me a lot of opportunities," explains Lamb. "The problem is, when you split film, people are so blown away by it that they forget you're an actress."



"I wouldn't trade any of my memories from **EDEN**," smiles Gisele Bündchen. "During the first week of filming, there was a big wrap party. I told you not, everybody went skinny-dipping! I thought, 'Oh my God, what have I gotten into?'"

table appearances in B-films, including *RUN IF YOU CAN* (co-starring with gal Tally Chanel, she portrayed the unlucky star of a snuff movie. The San Diego native roomed with cover girl Lydie Denier upon the French thespian's arrival in America. "We met on a John Denver video, and then we shared a place in Hollywood," recounts Lussier. The actresses worked together in 1987's *NIGHT STALKER* and an episode of *1ST & 10*. Lussier has turned to TV, appearing on *MATLOCK*, *MARRIED WITH CHILDREN* and *THE GAMBLER RETURNS*.

Call it typecasting, but Darcy DeMoss (left) debuted as a cheerleader in *GIMME AN "F,"* was later cast as a cheerleading zombie in *NIGHT LIFE*, and progressed to "the cheerleader who did the African antester ritual, with Patrick Dempsey, in *CAN'T BUY ME LOVE*." But today, as her photo confirms (left), DeMoss is quite relieved to have put away her pom-poms. Before attaining her current (and juiciest) role, as the conniving Randi Banks on the Playboy Channel's *EDEN*, DeMoss paid her dues as a "counter slut named Dede" in *HARD-BODIES* and as Wendy O. Williams' sidekick in *RE-FORM SCHOOL GIRLS*. DeMoss claims one of the longest fights with Jason in *FRIDAY THE 13TH—PART VI*: "I'm this little tiny person, fighting with him inside this little bathroom in a Winnebago, for what seems like an eternity." 1990's *COLD-FIRE* was more traumatic. "My character was pregnant, gagged, tied to a bumper of a car with a grenade in my hand, and they dragged me along broken glass. I don't think the director could think of any more to do to me." Her goal is to "play a stripper, because I've been a dancer practically all of my life." Fortunately, in Hollywood, some dreams still come true.

Jewel Shepard (right)

Jewel Shepard's latest project is a Goro production affectionately titled *CAGED HEAT 4* and *PRISONERS*. As Amanda, a CIA agent, Shepard shoots a lot of bad guys. She also manages to rescue a princess "and a blonde chick."





"She's not only a pretty face," notes Jim Wynorski. "Toni Naples is one of the prettiest producers in Hollywood." It's entirely that Naples, co-producing Wynorski's **HUNTER OF THE DARK**, will retire from acting. "Toni can play anything," affirms Wynorski.

literally wrote the book on exploitation queens, *Invasion of the B-Girls*. Of course, she's accumulated her research through experience, appearing in **HOLLYWOOD HOT TUBS I & II**, **ROOTS OF EVIL** et al. Shepard's nude likeness was recently "embodied" as a model kit.

Toni Naples (left) cut her canyons on minor parts (**DOCTOR DETROIT**, **CHOPPING MALL**), but soon graduated to significant supporting roles in **DEATHSTALKER II** and **TRANSYLVANIA TWIST**. Cast in Jim Wynorski's "Orville Ketchum" movies, **SORORITY HOUSE MASSACRE II** and **HARD TO DIE**, Naples resisted "glamour girl" pageantry to portray a police detective's assistant. Naples was also cast against type, as a schoolteacher, in **MUNCHIES**. The athletic beauty performed her own stunt work in the Wynorski/Fred Olen Ray collaboration, **DINOSAUR ISLAND**.

The dazzling Debbie Roebben (center), actress and this magazine's associate editor (aka Editor), has "declined" the roles. If you function only as a sex symbol, your longevity in the film business doesn't exceed your 30th birthday. Happily, my experience with sleazy, so-called producers—who like to "surprise" you with a nude scene that wasn't written into script—is extremely limited. Roebben's philosophy has reaped success; she has a full plate on her film agenda, including a Canadian action-adventure and a "science fiction



DEBBIE ROCHON

"If you function only as a sex symbol, your longevity in movies won't exceed your 30th birthday."

thriller" (see this issue's "Fatale Attractions") Rochon—who would especially like to profile Barbra Streisand, Penny Marshall, and k.d. Lang—earns substantially more fan mail than any other *FF* staff member. Surprised?

Chicago native Lisa Comshaw (right) moved to California in pursuit of a modeling career, but soon found herself cast in a couple of Eric Leavel productions, LUKAS' CHILD and THE SOUNDS OF SILENCE. In the latter, Comshaw performed a topless love scene with ex-CHiP Erik Estrada. "My parents came to the set, and they talked to Erik before the scene," recalls Comshaw. "But then they stayed. He had a rough time and he later told me, 'It was really intimidating knowing your mom and dad were watching.' He couldn't really have fun with it. He had to be a good boy." Tired of "limbo" roles, Comshaw recently played the HOUSEWIFE FROM HELL and heated THE

Held the champagne, Debbie Rochon, *FF* actress/director, wants to break up L.A.'s Boy's Club. "Eventually, I'll be directing a movie but without the Hollywood & A—me please, no compromise."

"Lisa Comshaw is one of the most promising female talents of '94," says writer Ari Ben. "Her personality comes through in her performances. She can handle any role and comedy with equal flair."





Before creating **CANDY CRACKER**, P.L., Rie Coyne professed **LIFE IN THE LAFY LANE**. "a Mizzie brand of bedroom humor mesh to the vein of **Benny Hill**," Coyne, not to be outdone, is ardently pursuing a film career.

SHINING BLOOD to its boiling point. The comely Cornshaw has appeared in films awaiting release, including **MIDNIGHT CONFESIONS**, **KISS ME GOOD-BYE**, **CATCH A FALLING STAR** and **PIZZA GIRLS**.

Who says comedy is not pretty? While Rie Coyne reveals her sultry, serious side (left), B-movie buff recognize the actress/comedienne from **DOWN-N-DIRTY**, **AMERICAN BORN** and **CORPORATE AFFAIRS**. Coyne, who has performed stand-up comedy for three and a half years, is credited with the creation of Playboy TV's **CANDY CRACKER**, P. 1. (see this issue's coverage of "Rhonda's World"). "People always ask me, 'Do blondes have more fun?'" shrugs Coyne. "How should I know?...I'm a brunette." She has recently launched her own Candy Cracker-inspired phone line, 1-900-FEM-CLUE (\$2.95/first min., .95 each additional min.) "to provide men the clues they need to understand women."

At the age of 17, N.Y. stage trouper Liz Kaitan (right) was tapped for non-union, extra work in Woody Allen's **ZELIG**. "The assistant director came over to me and said, 'Mr. Allen would like you to say a line. Are you interested?'" I said, "Definitely!" SAG card in hand, Kaitan was hired for **THE LONELY GUY**, **THE FLAMINGO KID** and a low-budget, 3-D "horror" called **SILENT MADNESS** before arriving in L.A. at the behest of the William Morris Agency. She was cast in **SAVAGE DAWN** and **THUNDER RUN** before taking a two-year hiatus. Renewing her career in 1987, Kaitan was on a roll, there was **ASSAULT OF THE KILLER BIMBOS**, **SLAVE GIRLS FROM BEYOND INFINITY**, etc. She's especially fond of **NECHROMANCER**. "I got to carry the entire movie. Plus, I didn't have to be somebody's girlfriend in it." □



Elizabeth Kattar doesn't rest on her acting laurels. She's the guest voice of Fox's **SEX THE CAT** animated series. Watch for her latest film, **HARRETTA'S ISLAND**. Kattar effortlessly stole the limelight from Arnold Schwarzenegger's cameo appearance.



Jordana Jean Gray, who has body doubled for Heather Locklear, portrays VAMPIRE CONSPIRACY's "vampire video centerfold."

"Blood, Boobs and Bodies"

ECONOMICALLY CHALLENGED, *VAMPIRE CONSPIRACY* IS FUELED BY CYBER-SEX AND A BAN ON VIOLENCE AGAINST WOMEN.

BY IRV LETOFSKY

The crammed, jammed off-street frame house in the San Fernando Valley was performing admirably, if altogether hot and uncomfortably, as the Delta Phi Sorority. The festivities would start in the late morning, then drift through the sweaty afternoon and into the night and later night and the next sunrise.

Waiting for the next shot in their "bedroom," four actresses—cast as lingerie-clad sorority pledges—are burning off nervous energy, checking their makeup, combing their hair, yawning broadly, then drifting into a ragged round of "Row, row, row your boat, gently down the stream."

"I hate to interrupt your song," chimes in producer John LaMonte. Somebody booms, "Cue the fog!"

The director sits at the end of a comfy sofa across the bedroom. A diminutive but nosy fan blowing in his face offers very insufficient relief in the hot house.

"Not to be crude or sexually harassing or anything," he says, "but I'd like the fog machine facing Barbara's butt."

Within these constrained circumstances, writer-director Geoffrey de Vaulis (pronounced Val-wah)—formerly a staff member of Lucasfilm's Industrial Light and Magic—is trying to negotiate a foreboding atmosphere with a mealy fog or flickering candles.

"Roll sound..."
"Speed..."
"G-I-B, take one..."
"And...action!"

For all the enthusiasm, *VAMPIRE CONSPIRACY* ranks at the end of the film chain. It's what is defined as a "no-budget movie." De Vaulis figures his expenses, when all the bills are counted, tabulated and audited, will amount to \$15,000.

At that sub-poverty level neighborhood, what do you actually pay for, anyway? "We call it the 3P's," says de Vaulis. "We pay for Food, Film and everything we can't get for free."

Shooting in short, breathless bursts, de Vaulis will have finally wrapped production in about a year and a half. "Every month, when we get some money, we'd go out and shoot some stuff," the director says.



Altra Kassman not only played a pivotal role, but also served as the film's associate producer



This is a category of guerrilla filmmaking that can be likened to drive-by shooting. De Valois estimates that there are as many as 20 no-budget movie makers, at any given time, running around the L.A. environs. Filmmakers shoot without benefit of required permits, proper insurance coverage or police guards, then speed away.

VAMPIRE CONSPIRACY has a twisted history. Originally it was titled **MALIBU CHEERLEADERS IN VAMPIRE HELL**, then changed to **SORORITY HOUSE VAMPIRES**, then **VAMPIRES FROM MARS**. It started in a discussion about how to achieve that elusive Hollywood dream. "John and I were sitting around one day," de Valois recalls. "We figured that we could spend \$1 million, which is what this film would have cost if we paid for everything. We don't have rich parents, no houses to sell, nothing like that. So we could spend the next four years trying to sell the project to the studios, or trying to raise private investment."

They decided to rough it. For some of the necessary funding, LaMonte, who

The film is a springboard for Jennifer Madson (left), who plays a victim of cyber sex (below)



rares formula vintage cars on weekends, sold an elderly Studebaker he'd been restoring for two years from its rusted shell.

Why pick VAMPIRE CONSPIRACY? "We felt it would be cheaper to make," replies LaMonte, "whereas ART ATTACK, another horror script, would be much more and we didn't have it—and I didn't want to sell another car."

"Basically, it's a spoof on vampire films," says de Valois. "It's got some T&A for the teenage male audience and, hopefully, distributors will like it and give us more money to make other films. It's got the 3B's—blood, boobs, and bodies."

The director describes the plot of VAMPIRE CONSPIRACY: "It's about four sorority girls the night before their initiation. They're practicing the striptease they have to perform as one of the next day's initiation pranks. One of the girls goes to one of the video stores to pick up something to watch, and she happens to pick up SORORITY HOUSE VAMPIRES, like the film-within-the-film.

"The video has power over all those who watch it," interjects LaMonte. "The girls watch the movie, and the movie comes alive and takes over."

"The tag line on the film is 'Nobody Ever Gets Out Alive,'" continues de Valois, "and the guy at the video store says that no one has ever returned the video. The movie is about a vampire who's just been awakened by a comet, and she has to take nine mortal victims so she can become human—because she's tired of being a vampire, waking up every 200 years. She also becomes environmentally conscious. The political message of the film is that every time there's a major environmental catastrophe, it's caused by vampires."

It's all very tricky: the secretly house has been chosen as a vampire cyber-sex breeding camp. Rupert Keaton, the evil vampire

"Basically, it's a spoof on vampire films. It's got some T&A for the teenage male audience...It's got the 3 B's—blood, boobs, and bodies."



Kaitlyn Arie as one the "conspiracy converts." Geoffrey de Valois, the film's director, insists there's "absolutely no violence against women" in the film.

billionaire, organizes an alien high-tech conspiracy of vampires to kidnap and impregnate college girls. The goal is to create a "new master slave race," with the captives each producing about a dozen vamp tots a year.

De Valois emphasizes there's absolutely no male violence against women in the film. He makes other moralistic assertions: "We're using vampires not only in the traditional sense, but also to represent

big business, capitalism and the corporate world. There's a rap song in it, 'Corporate Culture, Greed and Despair'—that sort of spells out the politics of the film."

It was no problem recruiting a cast for no pay, though there's a contractual promise of a half percent of any profits. A nudity clause is attached to some roles, though the exposure is relatively mild. "It's typical for a B-movie," explains de Valois. "No more than R-rated."

A casting call for one bit

part, printed in *Drama-Logue* magazine, drew 400 resumes. "One tiny ad and our mail box was bulging over with people who are excited about being thespians," LaMonte recalls. "From all over the U.S., from Canada, even from Europe, we received letters with the same message: 'I'll be happy to relocate!'"

Between jobs, actresses cast as pledges rely on non-theatronic skills. Heather LeMire survives with telemarketing and singing gigs. Barbara Savage, who has a degree in chemistry, works in San Diego as a private investigator. Liddy Reley, a USC graduate in drama and psychology, has a computer temp job that allows her the freedom to attend auditions. In addition to her film roles, UCLA Law School graduate Aline Kassman has earned an associate producer credit on VAMPIRE CONSPIRACY and two higher budget movies.

Model Jasmine Gray, who is spotted throughout the movie within-the-movie as a "vampire video centerfold," acquired a bachelor's degree in speech communication from Long Beach State. She's conducted research for Pirate Radio and its managing syndication company, Westwood One. Now she's planning to start on her master's in literature at Cal State Dominguez Hills. On-screen, Gray has body doubled for Heather Locklear and did a MIDNIGHT GOODNESS video for David Bowie, in which she was one of "these 20 girls who are just around him."

For her VAMPIRE CONSPIRACY role, Gray was loaded with prosthetics: "I get tied up and then bitten on the neck. The blood squirts everywhere." She previously endured an arduous six-hour makeup application for a TALES FROM THE CRYPT episode, amounting to a veritable body cast from her waist up.

Meanwhile, back on the set, the whole crew is waiting for the next setup: a

handyman is supposed to burst through a wall and snare the character, portrayed by Aline Kassman. The combination of power and light cords, strewn crazily throughout the first floor, would hardly earn a fire inspector's seal of approval. Michael Goh, the movie's third cinematographer, is testing his camera moves but "the dolly sounds like a truck coming through."

Ms. LeMire chit-chats with her on-screen boyfriend, Ross Lacy. Both are stretched out on a bed as De Valois is rehearsing their love scene for later filming; it would turn out to be robust—and very painful. (More later.)

For some of the cast, *VAMPIRE CONSPIRACY* is a lark. Bill Newyear "did this crazy show business thing for 30 years, but I'm a school teacher by profession." Newyear's role, as Eli the voyeuristic handyman, was written only Thursday. The actor was cast on Friday, and killed-off later that evening. Two days later, Newyear is back for his assault on Kassman, a scene shot out of sequence. "This is a lot of fun," he smiles, "and having the nubile, young girls around ain't bad either."

Bruce Schermer is hanging around town, "looking for work here, networking,"

"Low budgets are great because you have the luxury of working outside studio pressure, but they're also horrible because you're struggling in a war."



Eugenia Bondurant transforms from severity sister into predator. Made on a sub-poverty budget, the film has been picked up for foreign distribution.

a common recreation among movie people. He was one of the cinematographers for *ROGER & ME*, the Oscar-nominated documentary that charted Michael Moore's search for then-General Motors chairman Roger Smith. Schermer was hired by de Valois (for one of those elusive half percent-

ages) to shoot a behind-the-scenes documentary on *VAMPIRE CONSPIRACY*.

Off in a corner, Karen Carmichael is in the middle of her well-thumbed paperback edition of *Shogun*. "There's not much for costumes on this shoot," she shrugs. Costumers have come and gone on the film; Carmichael arrived late in the shoot. Her background includes theatre and "doing some mannequins" for *DEMOLITION MAN*. Wearing his signature ensemble of black T-shirt and matching shorts, de Valois is hardly the picture of directorial dignity. LaMonte, likewise in the spirit, is clad in a T-shirt emblazoned with a *BRAM STOKER'S DRACULA* logo.

But appearances, of course, can be deceptive. De Valois, founder and president of Software Entertainment Group, has earned awards for computer animation. His extensive credits include documentaries, music videos, TV commercials,

and a passel of movie credits (*RETURN OF THE JEDI*, *INDIANA JONES AND THE TEMPLE OF DOOM*, *STAR TREK 3*, *HALLOWEEN 3*, et al).

De Valois produced three videos, *COMPUTER ANIMATION MAGIC*, *COMPUTER DREAMS* and two versions of *COMPUTER VISIONS*, the latter a textbook on the exploding field of computer animation.

A native of Berkeley, de Valois has taught film and broadcasting at San Francisco State and California State Los Angeles, for ten years. His father directs the Vision Research Laboratory at Berkeley's University of California.

LaMonte, who enrolled in de Valois' classes at Cal State and graduated in broadcasting, has accumulated 12 years experience as an actor, standup comedian and magician, working in the Magic Castle and other L.A. spots. "But I could see that I really wanted to do film stuff," he explains. "That's sort of my Master's training. I've learned far more in actually doing it."

VAMPIRE CONSPIRACY may not be coming to a theatre near you, since its primary markets are video, late-night cable and foreign TV. There's hope the movie will develop *ROCKY HORROR PICTURE SHOW*'s cult celebrity. De Valois, however, waxes realistic. "Profit could range from a couple hundred thousand to tens of millions. But odds are toward the lower end of the scale."

In the meantime, de Valois explains that his computer expertise will be mixed into this morning's scene. When her sexual liaison with Ross Lacy doesn't live up to expectations, Heather LeMire switches into her meanest vampire mode, clawing her lover without mercy (de Valois claims this scene should be a lesson for all mankind). LeMire's physical transformation is accomplished with prosthetics, but will later be enhanced with morphing,

Berries, Berangs, Heather LeMire and Liddy Riley prepare for the initiation. "The movie's skin scene was commercially edited for an R-rating."



the optical process—previously utilized in *THE ABYSS* and *TERMINATOR II*—that de Valois will apply with his computer apparatus.

Turning LeMire into a vampire required four hours of makeup. Lacy, the only hunk in the film, prepares for his grisly demise but cautions the effects crew not to shave his chest. They oblige. Lacy is coated with rubbing alcohol—as an alternative to body oil before the liquid latex application—and it immediately evaporates. It's later discovered the latex has literally become a part of the actor.

At about eight in the morning, following an evening of scripted passion and carnage, the shoot is over. Lacy tries to remove the layers of stage blood without success; the goo stubbornly adheres to his body. The crew has to cut the glue from Lacy's chest, one hair at a time. The pain is so overwhelming that the actor keeps passing out. Recovering from the ordeal, Lacy admits, "I was so embarrassed, like, oh man! It was very funny."

Postscript: February, 1994 "Basically, we've completed shooting *VAMPIRE CONSPIRACY*," announces de Valois. "We've signed a deal with a foreign distributor that includes post-production expenses." He reminds me to credit Andrew Lin, the film's special effects genius ("The film would not have been possible without him"). De Valois and LeMonde are already pitching merchandising tie-ins: a comic book, a 1995 calendar, six rock videos, a CD-ROM with clips and outtakes, a behind-the-scenes documentary called *VAMPIRE CENTERFOLD VIDEOS*, and a computer screen saver (available in both unrated and PG-rated formats, the latter more appropriate for the multi-user environment of an office).

Since completing *VAMPIRE CONSPIRACY*, some of the film's actresses have

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Jessica Jean King's genre credits include an episode of HBO's *TALES FROM THE CRYPT*; "I attacked Roger Daltrey of The Who. We threw tea off of him, and a dummy goes flying across the room." She also did a *MIDNIGHT GOODNESS* video.

Partying on with the

FEMMES FATALES

Celebration, Spirits & Stinky

COAST-TO-COAST REVELRY: A *FEMMES FIESTA* AT HOLLYWOOD'S BAR ONE...AND CHILLER THEATRE PROVES IT'S THE BESSER ONE!

THE EAST COAST

(New Jersey)
by Debbie Rochon

"This is a manly man convention, where we like to do manly things with manly men...manly."

"If you guys are so butch, why didn't you ask any questions at my seminar?"

"We don't have to answer to you! Do we?"

—Telling exchange between two so-called manly men ("Jonathan the Animal" and "Mandac") and ace reporter Rochon at 1993's *Chiller/Spy-Fi* convention.

You may have assumed that your favorite ring masters/conventioners, Kevin and Susan Clement, had enough anxiety managing a bi-annual Chiller Theatre convention and a thriving memorabilia store. But popular demand prompted the birth of August 1993's *Spy-Fi* convention.

Louise Maxwell, who portrayed Miss Moneybags in



Chiller founder Kevin Clement greets Debra Lamb (l) and Melissa Moore (r). Debbie Rochon (center) served as moderator.

14 James Bond opics, was among the eclectic roster of celebrities: "I think it's absolutely fascinating meeting so many people. I had no idea that Moneybags had so many fans! I don't know if I'll make a habit of this. I had a dent in my finger yesterday, from signing so many autographs, that I had to soak it in ice last night to recover."

Ms. Maxwell was not the only guest celebrity to "forfeit" a body part, as evinced by my brief exchange with Linnea Quigley:

LQ: "The funny thing is that my nipple prints are selling like hot cakes."

FF: "Are you getting any of the action from dealers?"

LQ: "I got a little of that action."

FF: "I guess the action

comes after they're sold."

LQ: "Yeah, that's when the action really starts."

Ria Coyne is linked to "spies and thighs" via her portrayal of "Candy Cracker," the Betty Boop beagle who has surfaced on the Playboy Channel. But one incident prompted Coyne to plot some real-life skullduggery.

RC: "This guy kept asking me strange questions all night at the Chiller party. He was very intense and was trying to intimidate me. So a couple other guests and myself planned ways to murder him. We decided to drown him, chop his body into bits, and throw him out the window...one piece at a time."

FF: "My God! What was he asking you in the first

place?"

RC: "He asked me where I was from, and what my career goals were."

Only two months later, the Clements opened the Halloween chapter of the Chiller convention, unveiling more B-actresses than even Jim Wynorski could squeeze into a shower scene. Beverly Lush (FF 2/2), stage and film thespian Wendy MacDonald, and B-bombshell Melissa Moore, Debra Lamb (FF 1/4), and Monique Gabrielle (FF 2/2). The

genre's male representation was effectively delivered by actors Jeffrey Combs, David Proulx, and controversial director Joel Reed (BLOOD-SUCKING FREAKS).

The traditional Saturday night party deliberated a different point of focus than usual. While the rock entertainment was jammin' in the ballroom, an unlikely combination of sophisticates were experiencing mental intercourse in the lounge. What sort of intellectual topics are imparted when you combine the writing staffs of two magazines—*Femme Fatales* and *Scarlet Street*—with New York's Tunnel Productions? A Stinky debate. Yep...Joe Besser's beloved bear, revived on reruns of the 42-year-old ABBOTT AND

Joe Besser as "Stinky," FF and Scarlet Street have elected him as Chiller's Renaissance Man.





Posing in the hotel lobby, Melissa Moore (ANGEL FIST, SORORITY HOUSE MASSACRE 2) throws-out the big Chiller

"Later that same evening, someone clad in a Little Lord Fauntleroy outfit roamed the hallways yelling, 'I'll harm you!' at flustered security guards."

Chiller Theatre, 47 Park Avenue, Rutherford, New Jersey 07070

THE WEST COAST
(Hollywood, California)
by Larry Greenberg

For those not privileged enough to experience Los Angeles during the Christmas holidays, allow me to draw up a mental picture. We don't have snow. We don't have Yuletide spirit. But we can throw a hell of a party.

This takes us to the First Annual *Femme Fatales* Christmas bash. To truly understand this gargantuan undertaking, we must first rewind to October 30th, 1993.

Cinefantastique, *Imagi-Movies*, and *Femme Fatales* jointly threw one of the worst parties on record. Guests stuck around an average of 35 minutes before exiting for better parties. The best quote of the night "I think I'd rather be home watching THE CHEVY CHASE SHOW." Ouch.

Suffice to say, I was less than optimistic about the subsequent Year End Wrap-Up bash, held December 21st at Sunset Strip's Bar One—even though, by that time, Chevy Chase was off the air. But *Femme Fatales* editor Bill George was predicting a huge success. Something about "exposing us to new segments of the industry," whatever that means.

Bill was right. Thanks to the efforts of the gathering's organizers, *FF* L.A. Bureau Chief Ari Bass and actress Sherrie Rose, a huge assortment of "A" and "B"-list celebrities toasted a great year for this magazine. My chronicle of the evening's highlights:

10:20 PM. I arrive at Bar One, a pretty hip place with a guest list and behemoth-like bouncers. Good omen for the party. After paying my \$5.00 (plus tip) to valet park, I enter to find three *FF* writers huddled together, talking about the magazine. Oh, boy I plunk down \$4.00 (plus tip) for mineral water and turn around to find the three writers now talking to tall, dark, beautiful Denise Duff (SUBSPECIES II & III).

10:40 PM. Jim Wynorski arrives and, in short order, Monique Gabrielle and "personal manager" Tony Angelo head for the door. I notice that Tony has swiped about 200 advance fliers for *FF* 2-2, which were supposed to be scattered around the club. I guess he wanted some souvenirs of the event.

10:45 PM. I wander into the fray just as Brinke Stevens is heading to Paris unknown. She gives me a
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STAR WARS meets stand-up: David
Friesen offers a warm welcome to
UP ALL NIGHT'S Ric Coyles



COSTELLO SHOW, was the ice breaker for the collective intelligentsia. It all started when *FF* photographer Vinnie Mizzi proclaimed "Stinky sucks." There was instant retaliation from closet fans of the stand comedian Emboldened by Mizzi's hostile review, those who formerly restrained their admiration of Stinky were unified, unbound, and finally unrepressed. Stinky's immortal catch lines ("I'll give you such a pinch") were echoed, during the entire weekend, throughout every chamber in the hotel. Some of the journalistic heavyweights admitted (off the record) that Stinky proved to be a cathartic experience.

Now, there's this ugly rumor. Later that same evening, someone supposedly dressed in a "Little Lord Faunt-

leroy" outfit was roaming the hallways and elevators yelling, "I'll harm you!" at flustered security guards. I'm not pointing any fingers, but *Scarlet Street* editor Richard Valley had "no comment" regarding his whereabouts during the early morning hours.

One final note. I'd personally elect Jessie Lilley, publisher of *Scarlet Street*, as the ultimate *femme fatale*. It seems a certain "scream queen" (ugh?), clad in an abbreviated gown, asked *FF* editor Bill George the reason years truly appeared "a little cold." Jessie promptly countered with, "Maybe you should go and put something on, honey...before you catch cold!" Nuf said.

For information on the May, '94 installment of the Chiller Theatre/*Femme Fatales* convention, write

RHONDA'S

Where The Sizzle Kiss Burns Eternal

WORLD

A BEHIND-THE-SCENES LOOK AT THE DYNAMICS DEVELOPED FOR TELEVISION'S SEXY CULT HIT.

BY ARI BASS

Forget Lens, Letterman and O'Brien. Late-night TV—Friday nights, at least—belongs to Rhonda Shear. During the past three years, USA-UP ALL NIGHT's faux-bimbo hostess has vamped her way into cult stardom with the wardrobe of a starlet on the make, and the intonation of a kindergarten teacher. Successfully com-

bining sexy and funny is no simple enterprise, but the self-styled midnight morsel refuses to rest on her laurels.

The show's basic premise is simple: supply a sexy wraparound and a presence for the USA network between the commercial breaks of three cheesy movies. UP ALL NIGHT is a brilliantly deceptive showcase for Shear, transplanted Louisiana beauty queen and erstwhile contortionist, be-

cause the show belongs to Rhonda, Shear's TV persona. The principal difference between the two is Rhonda speaks in third person. Shear, herself, has written on the genesis of Rhonda in this magazine (*FF* 21), but UP ALL NIGHT is a phenomenon in its own right. After all, how many shows can book everyone from Michelle Bauer to Max von Sydow?

Entering the UP ALL

Taping at the Culver City Fire Department, Shear makes a nose-to-nose entrance (left). The show's behind-the-scenes running gag involves adjustment of Shear's clip-on microphone (center).





"I've heard that my pictures are plastered all over some jails. There's a portrait behind my bed that a prisoner did of me, it's beautiful."

NIGHT set, located at The Production Group in Hollywood, is a little dismaying. One of Shear's gifts is her ability to make a viewer feel like a guest in her private chamber, "the shrine of the golden goddess of good times." In reality, however, the carpet and furnishings of Rhonda's bedroom have seen better days (although the easy chair is comfort-

Shear as Rhonda, the virtuous TV hostess (below) and as herself, the "Classic Southern belle" (left).





eyes of most visitors are fastened on Shear.

Just as Rhonda represents the quintessential girl, Shear epitomizes the classic Southern belle. You know, a sweet and gracious woman who can toss off an apology or compliment effortlessly, and in the same surrurant tone. One should not confuse this amiability with insincerity, it's actually the product of 200 years of Antebellum culture—a culture which holds hospitality as sacred. Shear, who dutifully attended charm school in New Orleans, adores girl talk. It's impossible to imagine her engaging in feminist Newspeak, she would rather be shopping. Such potent vulnerability is her weapon. Shear also clearly revels in the attention of others, especially photographers. "Look at them! They're all drooling," she tells Moore and De Moss as visitors snap photos during a break in taping. "It's sick," she protests, throwing her head back for another pose. Add it all up and it reads, *DO NOT UNDERESTIMATE RHONDA SHEAR*.

UP ALL NIGHT's triumvirate of Shear, producer Hilary Schacter and director Lou Chagnis work fast, or at least try to, and Shear is amazingly adept at maintaining a high level of spontaneity. Rhonda is a force of nature, the walking definition of gracious plenty. When retakes are necessary, Chagnis is not at all thrown by Shear's inability to repeat a performance. Shear is so into Rhonda, throughout the entire slumber party taping, that Schacter and Chagnis have to struggle to get her attention. Eventually, Shear will deign to run through the next humper, usually in a bored monotone, and the taping will resume.

Schacter, who has been linked with the USA network for nearly 11 years, began supervising UP ALL NIGHT about five years ago. And it was Schacter who hired Shear as a re-

"When we first started talking, I said, 'What I want to see is a cross between Lucille Ball and Gracie Allen, trapped in Jayne Mansfield's body.'"

placement for USA's original Friday night host ("...she just wasn't working out"). Shear's ditzy starlet was just the ticket. "There's a lot of respect between us," says Shear of her rapport with the producer. "He's the first person who really gave me a chance."

One running gag on the set concerns the soundman's periodic, arduous assignment—specifically, readjusting Shear's clip-on mike, which is wired up inside of her top. "Page 74 and 75," Shear chides, referring to the split she performs in her current *Playboy* pictorial. But for all her flirtatiousness, the look on Shear's face is one of faint embarrassment.

The *Playboy* spread has become a touchy issue lately. At one point, Schacter reminds his completely distracted hostess, "Now we've really got to lay off the *Playboy* stuff. We've done 50 shows on it." Shear pretends not to hear, and Schacter does not repeat himself. Had Machiavelli witnessed this demonstration of the fine feminine hand, he would have gone into cardiac arrest. It is one of the fringe benefits of being Rhonda—but it also, notes Schacter, has to do with mutual trust. "When I first hired Rhonda, I was on the phone with her every day, as we created this persona and tweaked the show. Rhonda would often say to me, 'You know, if you were a woman, you'd be me.' I'm just keyed in to what she wants to do on this show."

Holding Shear back may

Noted guest actress Rita Coolidge. "You can introduce sexual overtones on the show, but not in a degrading way."

able). It's also truly unnerving to see so many men trampling through her three-walled sanctuary.

On the author's first visit to the set, an on-air slumber party had been arranged. Crammed onto Rhonda's heart-shaped bed, Melissa Moore, Darcy De Moss, Susan Owens, Kathrine Baumann, Shyler Huester-Hinkley, songwriter Carol

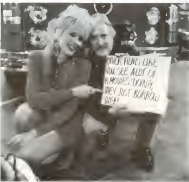
Connor, 1978 Playmate of the Year, Debra Jo Fondren and official UP ALL NIGHT stooge, Bill Fox. As the staff and guests prepare quietly, Shear—who abhors a conversational vacuum—apologizes (to no one in particular) for the equally crowded soundstage. "There are a lot more guys here today than usual, because of all the girls," she grins. But the

critic part of Schacter's job. "With Rhonda, it's 'too much of a good thing is good.' She'll always want to go that extra 30 seconds. So I guess I'm her conscience. But, believe me, we've had our battles."

During a rehearsal, Shear can't resist ad-libbing her own interpretation of a line that has appeared on the Tele-Prompter: "As Grandma Shear used to say, 'Dah-ha, be a lady in the parlor and a whore in the bedroom.'" It's the kind of comment Rhonda never makes. "Keep it innocent," reminds Schacter.

About three quarters of the way through the taping, it's plug time. "Okay, who's got something to plug?" asks Schacter. Everybody does, and that's the point. Shear laughs off the author's gratitude for shamelessly plugging *Femme Fatales*. "It's what we do," Shear smiles. "Letterman, Leno, and all those guys, that's all they really do," explains Chagares. "If you're not plugging something, why bother?"

It's somewhat disheartening to watch the crew strike the set at the end of the day's taping. Its tackiness dovetails with Rhonda's excesses in the costume, hair and (especially) jewelry departments. But it's there that Rhonda ends, and Rhonda Shear begins. The late-night lamb Chop gone is a burden that Shear does not release easily, nor with relief, as she pops off her long earrings. "Clothing makes me feel and act a certain way. If I'm dressed down, it's great for a comedy club because I get really funky and comfortable on stage. If I'm dressed up like on UP ALL NIGHT, then I feel campier. It's a mind set. The toughest thing about the show is I'm in all of the bumpers, so I have to keep the adrenaline going the whole day. When we finish taping, I'm still wired." After some down time, Shear



Shear and UP ALL NIGHT producer Hilary Schacter. "I'll ever get an award," says Shear. "Hilary will be thanked... even though everyone will think he's a bit."

seems more at ease. "It's so different," she says, suddenly sounding every bit the N'awlin's expert. "Everything's so less hectic."

Actually, Shear's world is no less hectic these days. In between UP ALL NIGHT tapings, she is pitching pilots, doing guest appearances on shows like SILK STALKINGS, testing out new material at the Improv, and preparing to introduce a line of cosmetics. "I think anybody who really loves this business tries to stay busy," explains Shear, "but I'm really tired. I used to laugh when they'd say that some actress was off the set due to exhaustion. I'd say, 'Oh, please,' but I really understand now. There's a lot on the plate for me, now." Shear apologizes for not having more time to chat and disappears.

Six weeks after her all-star sleepover, Rhonda has commanded the Culver City Fire Department Headquarters for another taping. As the crew hurriedly sets up, Rhonda has only one thing on her mind. "Did you see those firemen? Their hair was all perfect after coming back from a fire. I swear, they all look like ac-

tors. They're better looking than the guys in BACKDRAFT." After the obligatory slide down the pole, and other Shear madness, the star opts for a costume change. Upon her return, she asks Schacter if he remembers the Spandex dress which now clings to her body. He smiles. Turning to the small audience of on-lookers, Shear reveals, "It's the dress I wore when I auditioned for UP ALL NIGHT."

In late September 1990, Shear was performing stand-up when Schacter invited her to audition for UP ALL NIGHT. "We were replacing the former host in January, and I didn't meet Rhonda until mid-December," Schacter recalls. "I was put in touch with her by a friend of mine, and we just started talking. So, by the time I met her, it was like meeting an old friend or pen pal." During a four-day period, Schacter and the senior producer met with about 30 prospective hosts at the USA offices and the Marriott across the street. "Rhonda was one who we met with at the Marriott. She showed up in that red dress... and she was just herself. She came roaring

into the house with a big pocketbook and started pulling stuff out, doing her dirty blonde act. She was totally charming, just naturally Lucy-kind of funny. Frankly, I was sold on her before we did the interviews, but it was such a hoot just watching her. She did her contentionist thing, she pulled hairbrushes, mirrors, blowdryer—she was all over the place.

"I said, 'What I want to see here is a cross between Lucille Ball and Gracie Allen trapped in Jayne Mansfield's body.' We've always run with that notion of who this character is—ditzy, but smart, and vulnerable. It's the character that every guy thought he could have, but he really can't. Rhonda is, I think for the most part, a great deal like the character she portrays."

Shear & Co. have also assembled a talented troupe for the show. One of Shear's frequent co-conspirators is actress/comedienne and close friend, Ria Coyne, who, ten years ago, had adieu to her native Scranton, Pennsylvania and hopped a Greyhound to L.A. After two years of intensive theatrical training, Coyne found offbeat roles in B-pictures, and, by 1990, developed a standup comedy routine.

One year later, Coyne managed to bustle herself into Playboy's "Women of Comedy" pictorial—Shear's brainchild. "My manager suggested I just send in a picture to Playboy," recalls Coyne, "and I said, 'I'm not going to just send in like hundreds of other girls. They have to see me.' So I drove by the building, and saw guards downstairs who you can't get past without an appointment. I called up the receptionist and became friendly with her. I said, 'I used to have long hair, but now it's really short—and could you help me decide which picture I should submit?' I met her, and she got

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TERI HATCHER

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eras to roll and it's not that comfortable. So finally, Dean and I got into position and he picks me up, which is really miserable because he's straining his biceps and I'm sucking in my stomach. They call 'action,' so I start moving, the doors open and everyone's busy mulling around the Daily Planet and we fly in and across the office. I came down and turned to [executive producer and creator] Deborah Joy Levine and said, 'This is the most romantic thing a woman could ever do.'

As for her summer hiatus, Hatcher hopes 'to do a movie...or I'm going to move to some other country and learn a foreign language.' Who knows? Maybe this is one superwoman who can accomplish both goals. □

SHELLY MICHELLE

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stood up and told the director that I needed a ten minute break. I went over to the actor and told him that the scene didn't have to be real, and then I told the director the quicker we got finished, the better. It's better to talk to everyone privately, because I would never want to embarrass a co-star. And that's usually the way I handle it."

Along with film roles, including PIZZA GIRLS and CLOSE SURVEILLANCE Michelle is also occupied with a TV documentary, an exercise video and an album titled BODY DOUBLE: THE BREAKING OUT. Her most ambitious endeavor, the formation of an agency and training facility for doubles called "Body Doubles and Parts," is currently in development. One thing's for certain, when it comes to Shelly Michelle—actress, businesswoman, model—it would be hard to find her double. □

BROOKE SHIELDS

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"I certainly don't want to receive a grandiose reception. I'm the one who shies away from the spotlight. If that is their problem, that's their own insecurities sneaking in. It's certainly isolating. School was the most unobstructed time I had. I was there for four years and, after the first term, people couldn't care less who I was."

"I'm growing and if I can look back at an eclectic ca-

reer—having done something like FREARED or a TALEB FROM THE CRYPT, or a strange comedy and more serious, strong women—I'll enjoy it. That's part of being an entertainer and being an actor. We all want to touch upon those aspects in ourselves. And I still want to have a good time, too." □

TRACY SCOGGINS

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Though LOIS AND CLARK has not yet climbed to a comfortable rung on the Nielsen charts, Scoggins is at peace with herself. "The child is still alive in Tracy Scoggins," said the green-eyed beauty. "I feel lucky that I've managed to learn, at still a fairly young age, what matters. I don't think I'm being arrogant believing that I've learned what matters in life. It's not the money, it's not the billing, it's not anything but how happy you are at each moment."

As we conclude the interview, I can't resist just one more question. Though she wears outfits on LOIS AND CLARK that accentuate or discreetly reveal her mandrill-frying physique, Scoggins has occasionally shed her wardrobe for movie roles. So, how does she feel about the exposure? "Nudity is in the stage directions in the script, and you pretty much know what you're in for," Scoggins candidly replies. "Before you say, 'I'll take on this picture,' you talk to the director and ask how in this going to be filmed. 'What exactly do you expect of me?' And you tell them what you will and won't do. Since I've competed, all my life, in gymnastics and spearhead diving and swimming, I basically spend my life wearing very little. So I'm comfortable with my body because I take care of it. I don't have any real bad figure problems that I'm insecure about and, hopefully, I have a director that I trust to make me look my best...and feel my most comfortable as an actor who is sensitive. I found that, a couple of times, it was the actor who was nervous and I had to take on the role of making him feel okay."

"There's a famous line, I can't remember who said it. This actor is about to do a love scene with a beautiful actress. He turns to her and says, 'Dear lady, do forgive me if I got a hard on. And, please, forgive me if I don't.'"

SARA SUZANNE BROWN

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Yeah, right. [Disgustedly] It's so cheesy, it reeks of dirty old men."

Unfortunately, the actress has also found out that some of her earlier films can come back to haunt her. "It has hurt me commercially. Simply because I've done a topless scene. I just lost a national account this week. They had no idea who I was, but they were afraid that people from their target market would recognize me from SECRET GAMES II. But, think about it, the only people that should recognize me from it are fans of that product, so it wouldn't really matter. They wanted me to run around on the bench with this frisbee. I thought, 'Good God, this is not Miss America.'"

"A lot of actresses have bikini-type movies in their pasts. I read a script and I know why they've sent it to me. It's because I can carry this role as far as it can be done, and I happen to have a body that responds well to the gym."

Presently, Brown is concentrating her energies on "going more mainstream. I would love to be doing more television, and I think that low budget really greases you for television because it's a very fast pace, and you need to get it right the first or the second time. DIVORCE LAW was a lot of fun. They gave me a scene where I complain about my husband, who is a fish aficionado. It was very comedic, and I have a comedic heart. I don't mind playing the fool, and I don't mind pratfalls and well-timed comedy. The erotic thrillers are great in that they pay the bills, and it's an opportunity to flex an acting muscle...but it's a little more skin than I'd like to show, or it's a little less of an acting challenge than I would like to give myself." □

VAMPIRE

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shown professional progress. Barben Savage has frequently appeared on episodic TV, and Alene Kassman landed a role on Showtime's erotic comedy series, COMPROMISING POSITIONS.

Sounding tired, de Valois sums up the experience on his feature film debut. "Low budgets are great because you have the luxury to work out-

side studio pressure, but they're horrible because you're struggling through a war." Hardly discouraged, de Valois is already working on WEREWOLVES. "The plot has something to do with sexy women infected with a lycanthropic virus," de Valois grins. More blood, bodies and booze? "It's a tough job, but somebody's gotta do it," de Valois explains through a fading smile. "Seriously, we keep things on a professional level, especially when we work on erotic scenes. Besides, I'm very happily married." □

RHONDA SHEAR

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the editor. He asked if I would pose for Playmate."

The dark comedy, LEGAL BRIEFS is Coyne's latest film appearance. She portrays Rose, an insecure law office receptionist whose dream is to become a topless dancer. The actress has also recently completed an erotic thriller in the vein of BASIC INSTINCT.

Sheer met UP ALL NIGHT foil, actor/comic Bill Fox, years ago at a Harvey Lowbeck improv class. "There's just something intrinsically funny about him," grins Schacter. "He doesn't have to say anything, he does it all with a look. And Rhonda and Bill are at such opposite ends of the spectrum that putting the two of them together creates a comic situation." It helps that Fox will do anything for a laugh. One week, he's a Rabbi giggling himself on a canned ham in the supposed privacy of a department store dressing room. The next week, Fox is admitted to a slumber party only after he's subjected to a gender-reversing makeover.

Like horror hostess Elvira, Shear has attracted a following among the nation's institutions, with prisons and mental hospitals topping the list. "These days, of the one to two thousand letters Rhonda receives in a week, maybe 30 are from prisons," explains Schacter. "That's because we now run the address past 12 o'clock, which is after 'lights out.'" Shear was unaware of the reason prompting her recent drop-off in jail mail. "That explains a lot," she says. "But I have heard that my pictures are plastered all over some jails. I even had a guy come up to me with 'Up All Night,' and my caricature,

attached on his arm. There's also a portrait behind my bed that of a prisoner died of me, it's beautiful."

As the show rolls into 1994, Shaw vows to keep the energy level high: "People come home after working all week and they like to see someone who's 'up' and full of energy; it makes them feel good. The greatest compliment I get is when I'm told, 'It looks like you're really having fun.' It's because I really am." □

FATALE ATTRACTIONS

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screams thriller. "The comic book is written by 'Lady Death' creator Brian Pulido and penciled by Chaos' talent hunt winner, Mike Hellman. The premise: 'Stevens is a warrior from beyond time. She appears in New York on a desperate mission to stop her greatest enemy, Arcana, who is stealing the oldest living artifacts from ancient races around the world.'" □

CHILLER THEATRE

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bug, and tells me she'll be back and we'll talk. That's the last I see of her that evening.

11:02 PM It could have been a scene from WAYNE'S WORLD. Just as The Cult's "Fire Woman" blasts through the club, in walks gorgeous Shelley Michelle. Every guy around her suddenly has a movie about to go into production, looking only a leading lady. Shelley keeps her sense of humor as she gathers all the business cards. 127 in all.

11:30 PM I begin to feel relieved. Seated at tables around the room: Mackey Bourke and his posse, members of Motley Crue and Poison, Elizabeth Knafl, Tammy Souza, Suzie Qwenz, Terence Trent D'Arby, John Holmes (or was it Ron Jeremy)—whichever one is still alive), Jim Carrey, Risa Cayne, Jane Hamilton, Jennifer Deleon, Elita model Cameron Diaz, Ben Lowe, director Geoffrey de Valezis, Monique Parent and—best of all—Corey Feldman. I don't know why Corey has such a bad rap. But two guys spot him and whisper to each other, "Hey, that's Corey Feldman. Let's take him out back and beat the shit out of him."

12:05 AM The schmoose-

fest continues. Jim Wynorski hangs out with Antonia Dorian, Yoni Naples and adult film star/crossover hopeful Alexis DeVel. Tom and yours truly get into a conversation about Sylvester Stallone, whom I refer to as Sly, like I know him.

12:30 AM I'm ready to go home. It's a weeknight! When FF writer Gary Garthiel grabs me and points out two girls who resemble Aerosmith video babe Alicia Silverstone and model-of-the-moment, Kate Moss. I didn't even think they knew each other. "What do you do?" asks Kate, who I think looks Gary. "We're Salt 'n' Pepa's boyfriends," I stupidly respond. Alicia thinks that's the coolest thing she's ever heard. "I know, but like, what do you do, like, for a living?" asks Kate. And Gary blurts out, "They won't let us work. They won't let us do anything. The only reason we're here is because they're performing in San Diego." Alicia and I exchange phone numbers. Above the number, she writes the name, "Violet." Cool.

12:55 AM I'm ready to leave. A pretty successful party—and pretty good for the magazine, too. Another round of applause for Ari Basa and Sherrie Rose for organizing it. Where were you two at the Halloween bash? □

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Part I: Roger Corman

Seventy-three camera set-ups in one day. Shooting a film that has not yet been written. Scripts instantly tailored for preexistent sets. Life-threatening stunts performed by inexperienced actors and actresses. Exploitative titles, titillating one-sheets, opportunities for fledgling filmmakers (including Martin Scorsese, Joe Dante, Francis Ford Coppola, Allan Arkush). Welcome to the world of producer/director Roger Corman...

Can novice filmmakers expect to make a profit in the low-budget industry?

It's been our experience that most low-budget movies lose money or, at best, break even. The exception would be the occasional breakthrough film, but few make money. I think the budgets will have to increase somewhat to solve this problem. Our budgets really vary, some as low as five or six hundred thousand, and range up to 2.5 to 3 million dollars. It depends on the special effects. For example, we thought CARNOSAUR was an important picture, and it turned out to be one of our most successful video sales. Because of that, I'm sure there will be a CARNOSAUR PART II. Then Jim Wynorski and Fred Olen Ray made DINOSAUR ISLAND for very little money.

Is there a market for movies that are shot directly on video?

I think it's fine. These movies are made for video rental, anyway. The only problem is the look they have, it may be hard to sell them.

Jim Wynorski directed the 1988 version of NOT OF THIS EARTH, a remake of your 1957 original. What was the motivation behind remaking the movie?

It was kind of done as a bet. I had done the original NOT OF THIS EARTH, with Beverly Garland, on



Profile By
DENNIS ROCSON

a 10-day shooting schedule for seventy thousand dollars. Jim had the idea of taking Traci Lords, who had never done a legitimate picture, and shooting it in color on a 15-day shooting schedule. He originally wanted the same 10-day time frame I had, but I told him it should have more production value.

The current trend seems to be adapting popular comic books into movies.

I've been thinking of starting my own comic book characters. I'll make my films from the ones who succeed the most, so I wouldn't have to use other people's characters. We've just finished the mix on THE FANTASTIC FOUR. It was originally budgeted to us with a \$40 million budget, but we brought it down to \$14 million. The film came out very well and could be out in the spring.

You've been visible on-screen, performing cameos (THE HOWLING) and speaking roles (THE GODFATHER II, BODY BAGS)...

I only act as a favor for my friends. I thought Francis Ford Coppola, in GODFATHER II, was working in the traditional Hollywood motion picture style; if you were to shoot a set, you'd build it from scratch on a sound stage. Francis revels in big budgets. I was there as a supporting player, and felt it was not my place to say anything. Francis kind of apologized for having such a big budget—"It was my job to direct, not to be a production manager, and if Paramount wanted to waste their money, that's their business."

Recall any behind-the-scenes incidents on your own productions?

When we did LITTLE SHOP OF HORRORS, Dick Miller had to eat flowers in a scene. Seeing we only had the real thing, he went ahead and ate them anyway. He was very cool about these things. It was very challenging



Roger Corman holding FRANKENSTEIN UNBOUND, his directorial swan song.

to work with various acting styles, like when we did THE RAVEN. The stars—Peter Lorre, Vincent Price, Boris Karloff and Jack Nicholson—all worked from different methods. Boris had been trained on the English classical stage. Vincent not only worked like that, but with more of an American improvisational style. Jack and Vincent worked well together because of it. Peter's ad-libs were great, though. One time, Vincent had to say, "My wife is buried in a crypt underneath the house," to which Peter replied, "Where else?"

When I hired Jack for THE TERROR, he asked me if his wife Sandra Knight could play the female lead because they were very broke at the time. I said, "OK," and once we cast the other roles, we shot for two days. But we shut down because we didn't have the money to continue as a union movie. So I turned the movie over to Francis (Ford Coppola), and he shot for a couple of days... then he got a call from Warner Brothers, and left the film. It seemed whenever a young director had nothing to do, they'd come in for a few days and shoot. Finally, Jack said, "You're letting every idiot in town shoot it, so why not let me?" So even Jack directed a piece of it. Long after Boris had finished shooting, we changed his character. He played the picture with the good faith that he was playing Baron Von Leppé. By the last day, we made his character into someone that was pretending to be the Baron Von Leppé! □

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